

HOLLYWOOD
Topics
—cussed and discussed
All Over the World



VOLUME 1

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HOLLYWOOD Topics

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All Over the World



Screen
Stage
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Truth

Vol. 1, No. 1

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Hollywood Topics Pub. Co.

Huge German Radio-Movie Plant for U. S.

BARRYMORE SPLIT?

T. N. T.

Report Three Film Mergers Near

CHEAP!

Hollywood TOPICS is a cheap paper . . . So is the Saturday Evening Post. And, perhaps in a few years, it will be just as poverty-stricken.

OH GOSH!

Frank A. Jewell, clerk of the school board of Arcadia, Kansas has decreed that the length of garments for pupils and teachers shall be six inches below the knee. Gosh, Frank, if you'd come to Hollywood and make an inspection tour of the studios, you'd rename your old home town.

FAIR ENOUGH

Jimmy Cruze and his charming wife, Betty Colapson entertained some forty or fifty friends the other evening and during the dinner, Jimmy asked one of his guests if he had heard about the New York subway rider whose last request was that they bury him standing up.

THE OBSCENE BOYS

The immorality twins, Lee and J. J. Shubert have once again made the front pages of the metropolitan papers. According to (Continued on page 4)

**F. P.-L. WARNER
NAMED IN TALK**

Two gigantic mergers, involving four big companies, in the film industry, are rumored for early action.

Advices from good sources state that Film Booking Offices, one of the giant independents is on the verge of buying Universal Pictures, and that Carl Laemmle, president of the latter company, will retire from activity. Joseph P. Kennedy of F. B. O. is now in Hollywood and his presence here is held significant. Laemmle will arrive in the immediate future and reports have it that he will buy the Arthur Letts estate in Hollywood for his future home.

Universal is one of the strongest companies in the business and under Laemmle's guidance has enjoyed a rapid and sound growth from the earliest days of the industry. Its properties include Universal City, California, and exchanges throughout the world, together with many other assets, the value of which is estimated at \$10,000,000.

F. B. O. is the outgrowth of the old Roosa-Cole Studios and is one of the liveliest of independents. It is headed by Major H. C. S. Thompson and Joseph (Continued on page 4)

NEWARK MAY GET FACTORY

According to advices received from good sources a gigantic manufacturing plant, costing in excess of \$25,000,000 will soon be built at Newark, N. J., by German interests who hold the patents for the "radio-movie," a new device whereby motion pictures can be broadcasted together with music.

It is the plan of this new organization, which will probably be called the American Photoradio Manufacturing Corporation, to make cabinets containing receiving sets for the new invention and to license the process to the leading radio broadcasting station of the country. The movies are broadcasted and received by means of a special device with strings whereon the radio films are microscopically reproduced.

The world's leading electrical and radio engineers have been working on this thing for several years, it is known, but the Germans were the first to perfect and patent the process. This follows closely in the wake of the newly-perfected Warner Bros. "Vitaphone" and the William Fox-Lee De Forest "Phonofilm," soon to make its debut.

Just what effect this new radio- (Continued on page 4)

**GOSSIP STATES
DIVORCE AT HAND**

That a separation has existed between John Barrymore and his equally famous wife who writes under the pen name of Michael Strange, not only seems probable but possible, according to persistent rumors both in New York and Hollywood.

It is also rumored that in a contemplated action for divorce, Mrs. Barrymore will, in all probability, name Dolores Costello, Warner Brothers film star, as the co-respondent.

"The mills of the Gods grind slowly but exceedingly well,"—and the wise-acres along the Rialto nod their heads knowingly.

(To be continued next week.)

MORGAN'S BOY

The first job held by Ricardo Cortez when he was eleven years of age gave him immediate admittance to the office of J. Pierpont Morgan. The Paramount featured player, who recently completed his role in "The Eagle Of The Sea," at that time was a stock exchange quotation messenger on Wall street for four dollars a week.

(Continued on page 4)

FILM BALANCE NEAR, SAYS KING, F. B. O.

CASTLE NOVEL BOUGHT

Purchase of rights to "The Light of Scarthey" by Egerton Castle, has just been consummated by First National.

The story deals with two girls, twins, alike in appearance but utterly unlike in temperament. Complications follow as a matter of course when romance enters in the person of a dashing smuggler. The scenes include episodes in Bath; and on the Island of Scarthey, in a great lighthouse.

RUSSELL HERE

John Lowell Russell, known as "the strong, silent man of the movies," is now in Hollywood.

His most notable appearances were "Lost in a Big City," "Ten Nights in a Bar Room," "Flood-gates," "Red Love" and "The Big Show." Since his arrival on the west coast he has been besieged with innumerable offers.

HOLLYWOOD AGOG OVER RALSTON-ARLEN RUMOR

The picture colony is speculating upon the rumored impending marriage of Jobyna Ralston, erstwhile leading lady for Harold Lloyd, and Richard Arlen, young Lasky player.

Whether this is simply another of the 'steen thousand publicity matches or the real thing is the moot question of the hour in Hollywood.

MUTT AND JEFF

Al Santell, directing Colleen Moore in "Orchids and Ermine" for First National, is five feet six and weighs 410 pounds. His assistant director, Ben Silvey, is six feet four and weighs 230.

THOSE EYES!

The girl with chameleon eyes! The title might aptly be applied to Billie Dove.

Her eyes are large and lustrous, with an appeal that has aided her in carrying deep conviction in emotional roles. Off the screen they are almost hazel in color. On the screen, they appear to be quite dark in shade. In color photography they are blue.

And every time Miss Dove dons a different-colored gown, her eyes change their hue to match the dress. If it is green, they have a greenish tinge; if black, her eyes are dark as mid-night; if red, there is a distinct rich brown shade in her orbs. When Billie was a baby, her eyes were a pronounced blue.

Miss Dove is five feet five inches in height and weighs 115 pounds. Her hair is a rich brown shade, so dark as to appear almost black at times.

By EDWIN KING

Vice-President in Charge of Production F.B.O. Studios

"The motion picture industry is approaching an era of stabilization, in which the carefully tabulated results of past performances will be used as a predictable basis for future production. This will insure a higher level of entertainment values and reduce the number of box-office failures to a minimum.

"The early period of picture-making, which was essentially one of experimentation, is over. With no data on which to formulate the requirements of a successful film, and with a brand-new and unlimited field to explore, the pioneers of the industry were forced to use a 'cut-and-try' method of ascertaining what the public did and didn't want. While this was effective, it was also expensive, and resulted in turning out many failures. But it did furnish material for a scientific survey of popular likes and dislikes, and thereby pave the way to an essentially sound foundation for the new era.

"Modern pictures may be broadly classified in four main groups; big spectacles, society dramas, comedies, and Westerns.

The pictures of the future will for the most part fall within these same divisions, but with important changes, to keep step with the growing appreciation and demands of the theatre-going public.

"The spectacular productions, I believe, will be as popular—and as infrequent—as they are now. Their cost and preparation preclude making them rapidly. But with the addition of a heretofore little-used theme, that of fantasy, there will be but little change from the modern type. Fantasy has been used all too sparingly; such pictures as "The Lost World," "Peter Pan," and the forthcoming "Tarzan and the Golden Lion" contain this element, which is worthy of far more attention than it has formerly received.

CONTRACT RENEWED WITH JOAN ALDEN

Universal has renewed its contract with Joan Alden, who won a beauty contest and a trip to Universal City some months ago. She has played in a number of pictures.

BRENON TO DIRECT "SORRELL AND SON"

Herbert Brenon has been selected to direct "Sorrell and Son," which Famous Players will produce as a special feature.

The photoplay will be adapted by Elizabeth Meehan from Warwick Deeping's novel. Brenon will start production upon completing "God Gave Me Twenty Cents."

"The society drama film will undergo an important alteration in theme. At present there is too much emphasis on plot and too little on characterization, and there is a scarcity of the proper comedy relief. The number of basic plots is limited; but there is no limit to the types of people in the world, and they, rather than plot complications, will form the chief interest in future films of this sort, along with more well-balanced humor than is now used.

"Comedies, both short and feature-length, are enormously popular, and will remain so, with little change. A large majority of theatre-goers want to be amused, and the present type of fast-moving and highly humorous film is ideally suited to this purpose.

"Western drama, with one addition, will remain much the same as it is now—the program type for the smaller houses, and the feature Westerns for both large and small theatres. The addition is that many of the feature type will have an historic as well as an entertainment value being based on the many thrilling episodes of Western history during the past seventy-five years. This almost untouched field will, I believe, prove fruitful material for the future Westerns.

"Other notable improvements will come, also such as the recent developments of panchromatic stock and filters which will bring much more pictorial beauty into coming photoplays. The public is beginning to realize the value of good photography, and to appreciate it.

"In general, while the developments of the next ten years will be along more established lines than in the past, they will be equally marked, and more soundly conceived. As a whole, pictures will be infinitely better entertainment; there will be very few unsatisfactory ones, and the industry, now on a firm basis, will more than ever justify the faith and confidence of the general public."

GRETA NISSEN CAST IN NEW MENJOU FILM

Greta Nissen has been cast for the role of the blonde leading woman in "Blonde or Brunette," Adolphe Menjou's forthcoming film.

Arlette Marchal, who won a contract by her brilliant work as one of France's greatest screen stars, will portray the brunette. "Blonde or Brunette" is the screen adaptation of "An Angel Passes," the novel by Jacques Bouquet and Henri Falk. Richard Rosson will direct the picture.

BUYS STORY

First National has purchased rights to "Easy Pickings," a story by William A. Burton and Paul A. Cruger.

SEITER TO DIRECT ANOTHER WITH DENNY

William Seiter will direct another Reginald Denny picture for Universal, according to present plans. He is preparing the script of "Fast and Furious," an original story by Peter Milne.

It was originally planned that Seiter and Denny should part after having made five consecutive pictures together.

PREXY'S DOUBLE

David Ward, the professional "George Washington" of the screen, is the latest to join the cast of Cecil B. DeMille's production, "The King of Kings."

Ward possesses classic features like those traditionally given to the Father of Our Country and has played "George Washington" in the movies a score of times. Strangely enough, he was born in Virginia not far from the birthplace of the historic figure he has so often portrayed.

BAGGOT TO MAKE STOCKLEY STORY

King Baggot will direct Cynthia Stockley's "The Claw" as his next production for Universal.

He has returned from the East where racing scenes for "Down the Stretch" were made, and as soon as this picture is edited, he will turn his attention to the screen adaptation of the novel.

BIG LINEUP

A staff of forty-four authors, scenario writers and title writers are now actively engaged in the Paramount West Coast studio.

5TH WITH VON

In "The Wedding March" Dale Fuller appears in her fifth consecutive picture for Eric von Stroheim.

FLEMING SIGNED TO DIRECT FOR F. B. O.

Caryl Fleming, for years assistant to Director Sidney Olcott and one of the best-liked men in the picture business, has been signed as a director in his own right by Film Booking Offices.

His first assignment on his new pact will be the series of two-reelers, "The Wisecrackers," by H. C. Witwer.

SCRIPT GIRL EMBRYO STAR

Alice White, ingenue, recently placed under long-term contract by First National, was formerly script girl for Josef von Sternberg, brilliant young American director who produced "The Salvation Hunters."

She has been pronounced one of the best bets on the current list of Hollywood stock companies and great hopes are being held out for her by First National officials.

HERB WILCOX LAUDS HOLLYWOOD STUDIOS

IZ ZAT SO?

Cinderella doesn't always lose her glass slipper!

Paula Howard, Hollywood schoolgirl who was literally pushed into pictures when Marie Prevost accidentally ran into her with her car and gave her a small part in one of her pictures as a result, has been added to the cast of "Jewels of Desire," Priscilla Dean's latest Metro-Goldwyn production.

DOUG MAN NOW WITH M-G-M STUDIO

Henry Sharp, photographer of Fairbanks productions and who is responsible for the color photography of "The Black Pirate," is now "shooting" "The Mysterious Island," the color spectacle which Benjamin Christianson is directing for Metro-Goldwyn-Mayer.

ON MURRAY FILM

The photography of Mae Murray's new starring vehicle, "Valencia," is being done by Percy Hilburn, who has filmed many of Reginald Barker's recent productions. Dimitri Buchowetzki is directing.

CHANEY STORY

John Barclay is at work at the Metro-Goldwyn-Mayer studio, adapting Tod Browning's original story "Alonzo, the Armless" to the screen. Lon Chaney will be starred in this picture, and directed again by Browning, who has handled the megaphone on so many Chaney triumphs.

COBB THROUGH

Irvin S. Cobb has finished his first motion picture written especially for the screen. "The Glory Diggers," which will probably be King Vidor's next Metro-Goldwyn-Mayer picture. The story concerns the gigantic task of constructing the Panama Canal, and will be produced as one of M-G-M's specials for the next year.

WRITES GISH SCRIPT

Frances Marion, who recently signed a Metro-Goldwyn-Mayer contract, is at work adapting Dorothy Scarborough's popular novel, "The Wind" to the screen. This will serve as Lillian Gish's next starring picture, and will be directed by Clarence Brown.

DIXIE TALE

Robert N. Lee is at work writing an original story of the old South for early production at the Metro-Goldwyn-Mayer studios. Lee has returned from a trip to the South, where he spent more than a month on an old Mississippi river boat, acquiring ideas and atmosphere for his story.

By HERBERT WILCOX

Prominent British Director Now in Hollywood

That international interchange of ideas in the production of motion pictures will be of inestimable worth to the screen art, is the declaration of Herbert Wilcox of London, European film director.

"If Erich Pommer, former chief executive of the UFA film concern of Germany, had not left his native land when he did, Hollywood film producer would have been given a serious challenge during the next few years," said Wilcox.

Pommer is now in the United States producing photoplays for Famous Players-Lasky.

"I believe the methods of telling a story on the screen are to undergo a decided change," said Wilcox, "due to the influence by European views, notably the im-

pressionistic and expressionistic innovations of camera work.

"We in London are producing truly international pictures. We are enlarging our studios at Elstree and contemplate an interchange of technicians so that American and English producing concerns may profit by one another's views and achievements in the making of photoplays.

"After viewing the studios here, I can safely say that it would be most beneficial if each one engaged in motion picture production abroad could visit Hollywood to observe the magnitude of the film industry and absorb production methods as conducted on such a large scale.

"To me a visit to Hollywood is a genuine treat. This is my first visit. It means the same to me as the visit of the American serious-minded student to the halls of Cambridge or Oxford."

ADAM'S BOOK

Madame Fred de Gresac, writer of several Duse's successes, and the adaptor of Murger's "La Boheme" to the screen, is now writing the scenario of Tolstoi's "Anna Karenina," which will serve Lillian Gish as a starring vehicle in the near future. A director has not been decided upon, as the actress will probably play in "The Wind" under the direction of Clarence Brown first.

SMITH AT M-G-M

Arthur Howden Smith, well known novelist, is working at the Metro-Goldwyn-Mayer studios on an original marine story, to be produced in the near future. A title has not yet been selected.

NEW VAUGHN TALE

Contrary to what might be the general belief, "Uneasy Payments," which will be the next starring picture for Alberta Vaughn, has nothing to do with the walk-up-stairs-and-save-a-dollar variety of installment stores that flood the country.

On the other hand, it is a made-to-order vehicle for Alberta. Walter Sinclair wrote the story and Dorothy Yost is doing the continuity.

The diminutive star has been across the continent and back since completing "The Love Funny?"

CANTOR SAYS:

Eddie Cantor is Hollywood's latest convert.

"Say, listen," admonished Eddie—"Don't be droll; of course I like pictures. I don't know much about them yet, but I'll be a willing pupil anytime I'm paid enough.

Family must eat while I play my photodrama pranks, otherwise, I should run about from door to door imploring producers to take me on for nothing minus."

TRAVELING TROUPE

A strange caravan slipped out of the side gate of the Cecil B. DeMille Studio recently. In addition to the camera cars and trucks loaded with the usual movie props and paraphernalia, there were several machines of ancient but familiar vintage. The latter were loaded from radiators to rear bumpers with camping equipment and household necessities an odorous all the evidence of "tin can tourists."

This rumbling motor parade was not an outpouring of vacationists—merely Alan Hale's "Rubber Tires" company getting under way. And if one looked closely at the travellers one would discover not real "tourists" but Bessie Love, Harrison Ford, May Robson, Junior Coghlan, Erwin Connelly and others.

"Rubber Tires," which is a screen version of Frank Condon's humorous epic of the auto camps, is said to be the first picture to be filmed entirely outside the studio. The whole troupe will travel from one tourist camp to another via automobile, filming over a route of several thousand miles.

FASHION REVUE IN JUNE MATHIS FILM

The equivalent of a fashion revue is being prepared for June Mathis' next First National production, "Here Y'Are Brother," by a busy staff of studio costumers. The production is to be launched within two weeks, under the direction of Balboni.

Billie Dove, who is to be featured in the production with Lewis Stone and Lloyd Hughes, is busy getting her wardrobe ready, and a score of beautiful models are being fitted with outfits designed at the studio, from silken undergarments to furs.

LOTTA WOODS PACT

Lotta Woods, for several years connected with the scenario department of the Pickford-Fairbanks organization, has been signed on a long-term contract to write for Metro-Goldwyn-Mayer.

Charles Emmett Mack and Charles Farrell, Paramount's two leading men in "The Rough Riders," both set out to follow a business career, strange as it may seem. Mack took a business course at St. Thomas College, Scranton, Pa., and Farrell studied business administration at Boston University.

In his career as a screen villain William Powell, Paramount featured player, has killed enough men to be hung, electrocuted, gassed or sentenced to life imprisonment in every state in the Union.

WILLSON WILL TITLE FILM

Dixie Willson has been signed by Marshall Neilan to title the latter's production, "Everybody's Acting."

Miss Willson is the young writer who has recently won acclaim by her unusual short stories. One of her stories, "God Gave Me Twenty Cents" is being produced.

Betty Bronson is the star of "Everybody's Acting," while among those featured in the cast with her are Ford Sterling, Raymond Hitchcock, Louise Dresser and Henry Walthall.

ALICE DAY LEADING LADY FOR RAY GRIFFITH

Alice Day, popular comedienne will play the lead in "The Waiter From The Ritz," opposite Raymond Griffith. James Cruz will direct.

She has been starred in Sen-net comedies.

WRITER SPENDS TWO YEARS ON 'TEDDY' FILM

When "The Rough Riders" is finished, Hermann Hagedorn, biographer for Theodore Roosevelt, will have devoted nearly two years to a task of reverence.

More than a year ago, Hagedorn, who is secretary of the Roosevelt Memorial association, dedicated himself to the work of creating on the screen the exploits of Roosevelt in the Spanish-American war.

He ransacked historical archives and museums, travelled thousands of miles interviewing old time Rough Riders, and conducted extensive research to make the story a living picture force.

M'LEAN IN "LET IT RAIN"

"Let It Rain" will be the title of Douglas MacLean's next comedy.

MARSHALL NEILAN RAPS BIG FILM PLANTS

(Continued from page 1)
**THREE FILM MERGERS
 NEAR AT HAND**

P. Kennedy, Boston banker. Its value is somewhere in the \$15,000,000 to \$20,000,000 mark. Kennedy represents banking interests that recently took over the company and in some quarters it is believed that Famous Players-Lasky has a finger in the pie, this by virtue of the fact that Edwin King, former manager of the Paramount Long Island studio is now production chief for F. B. O. here.

Producers Distributing Corporation and Pathe Exchange have practically come to the merger point by virtue of the recent deal by Blair & Co., New York bankers.

Current rumblings of a Famous Players-Warner Bros., amalgamation is pooh-poohed in many quarters; some claim that Paramount has merely been dickered for the use of the new "Vitaphone" in its Publix theaters. Wiseacres, however, still insist that Zuker has more than a talking-machine interest in what the Warner boys are doing. Famous is worth over \$50,000,000 while Warner Bros., value hovers around the \$5,000,000 mark.

Just what interest Joseph M. Schenck, head of United Artists and one of the biggest-moneyed men in the business, may have in all this remains to be seen. It is a safe bet that Joe is not traveling far behind if anything big is popping. One thing that we never could quite understand was why Raymond L. Schrock, erstwhile production chief at Universal City, who was supposed to have signed a five-year contract with Schenck, suddenly went to Warners.

Can it be that Joe has a couple or a couple hundred shares of stock in the Brothers plant and has placed Ray there to help along? We sure don't know!...?

If, as they say, only a fence separates F. B. O. from Famous Players and probably not even that in New York, what about the wide open spaces between First National at Burbank and the Lasky ranch next door? Now if Adolph wanted F. B. O. to move out to Universal City so he could get more land on Melrose Avenue for Paramount itself, what would prevent him from building a nice, big picket fence around Universal, First National and the Lasky ranch so all the little independents wouldn't come in to graze.

Ho, hum, it's a great life... but a complicated one, too.

**ANNA REGALES FRIENDS
 WITH TALES OF SWEDEN**

Anna Q. Nilsson, looking as charming as ever, is regaling her many friends with stories about Sweden, from where she recently returned after a lengthy vacation.

The theory has been advanced by several of the large motion picture producing organizations that directors and stars work to better advantage when they are in a large company than when they work independently.

Marshall Neilan, who was formerly a member of one of the large producing companies and who has for the past year and a half been making his pictures independently at the Marshall Neilan studios, says there is no comparison and that the ideal way is to work individually.

"We can't all think alike," says Neilan. "Any amount of interference is apt to absolutely ruin something, that had it not been tampered with would have shown great individuality."

"It is not possible for a group of people to get together and hit

upon one idea. I might have one way of telling a story, a second person might have an equally good, but an entirely different idea of it. A third person's version would differ. Each one of these separately would be interesting and worth-while, but the conglomeration of all three would make a pot pourri that would be anything but desirable.

"That is exactly the case with pictures that are supervised, and that is the reason that a picture made by an individual stands more chance of being a success."

"Too many cooks spoiling the broth is brought home forcefully in the making of pictures and the advantages offered in a single unit studio are far greater than those given in a large motion picture plant," Neilan concludes.

(Continued from page 1)
NEWARK MAY GET FACTORY

movie will have on film theaters is to be determined, but the possibilities are that it will be over a year before the invention can be marketed on any great scale.

**DICK BUYS TOGS FOR
 NEW YORK ZEPHYRS**

Richard Barthelmess has been in California almost a year but that has been long enough for him to learn just what wearing apparel to take with him departing for the East. And so, he and his friend, William Powell, scoured the city for those things which might come in handy in the land of snow and rain and wind; wherefore the furcoat, the umbrella, the rubber overshoes and the muffler.

Barthelmess and Powell left for New York on Sunday, October 3rd, the former on a five-week vacation trip before returning to start his new contract with First National, and the latter to enact a role in an Eastern-made production.

The New York Barthelmess apartment will be depleted of its library and art objects and brought to the new Beverly Hills home recently purchased by Barthelmess.

Walter Morosco is directing Rin-Tin-Tin, dog star, in a story that he wrote for Rin's abilities. It is a departure from the usual type of dog pictures as it has as its locale the underworld of London's Limehouse. The title suggests the melodramatic type of the story. It is "While London Sleeps."

The famous comedy team of Syd Chaplin, star and Charles Reisner, director are together again on another comedy. It has the title, "The Missing Link," and is replete with comedy situations.

Ruth Hiatt is the feminine lead.

**CUTTING MONTH UNDER
 WAY AT BURBANK PLANT**

This is 'cutting month' at First National studios in Burbank.

While the big film plant may not present as busy an aspect as usual to the cursory glance, internally it is working at high pressure. Film cutters, editors, title-writers and others are busy and the projection rooms are daily engaged by directors, production managers and others looking at the films in which they are interested.

In the cutting rooms at the present time are Colleen Moore's picture, "Twinkletoes"; Corinne Griffith's "Syncopating Sue"; Milton Sills', "Men of the Dawn"; "Ladies at Play" with Doris Kenyon and Lloyd Hughes featured; Sam Rork's production of "The Blonde Saint" featuring Doris Kenyon and Lewis Stone; and "Midnight Lovers" headed by Lewis Stone and Anna Q. Nilsson.

Despite the momentary dearth of new production—a condition which will exist for only a few weeks more—the various featured players are mostly very busy indeed. Mary Astor is at San Antonio working in "The Rough Riders"; Lloyd Hughes is doing "Valencia" opposite Mae Murray at M-G-M; Charlie Murray is about to start work in "McFadden's Falts"; Einar Hanson is again playing opposite Corinne Griffith in "The Lady in Ermine" and will begin work as lead for Pola Negri as soon as he finishes. Natalie Kingston has just started with George Fitzmaurice in a Sam Goldwyn production and Larry Kent will be in "McFadden's Flats."

So it isn't always possible to tell from exterior evidence just what is going on behind the scenes of a big production studio.

Under the direction of Michael Curtiz, European director recently placed under contract, Dolores Costello is at work on her latest starring vehicle, "The Third Degree."

(Continued from page 1)
 T. N. T.

William J. Brennan, Director of Public Safety, Newark, N. J., the Shubert play, "Red Blinds" was so "vile and obscene" that even the audience rose and hissed and many left the theatre disgusted. Here are two so-called men that defy all laws of decency and morality. They have proven their virtues, not only in salacious plays but social morals as well. It's too bad that Sam Shubert died and left the responsibility of entertaining the public on the shoulders of his brothers. His memory should be held more sacred in their small minds.

* * *

INTELLIGENCE — EDUCATION

Some people reach the deadline of their lives at twenty-five—some at fifty-five and—some never reach it at all. Our opinion is that one reaches the deadline of life when he or she is too old to assimilate learning. Intelligence is the thing that will enable a man to "get by" without education. Education is the thing that will enable one to get along without the use of intelligence. Intelligence discovers, invents, creates. Education repeats, organizes and goes on forever. Intelligence enables one to think. Education gives one something to think about. Yet, quite a large percentage of the people are educated so they will not have to use their intelligence. Perhaps the greatest tragedy of one's life comes when he ceases to use his intelligence and falls back on education.

* * *

DOGS VS. BABIES

Childhood is usually regarded as the happiest period of life. We speak of it in terms of beautiful metaphor; it is the springtime of being, the fairy time of dreams and magic wishing, a shining day of light and laughter, a paradise for parents of first-borns and last but not least—a necessity.

But there are many landlords in Hollywood who wish to discredit childhood. According to their small lives they would abolish it. If you don't think so, take your wee son or daughter and try to get THE apartment or bungalow you've simply dreamed of having. And, believe me brother, you'll get the shock of your young life. This town is getting to be a hell-of-a-place to live in according to a statement made by a young married couple who were unfortunate (?) enough to have a son and heir. They had tried for many weeks to get located in Hollywood but found to their amazement that "kiddies" were not wanted in most apartments and bungalows. However, dogs and other animals were quite welcomed. Some day, some state official is going to get up sufficient courage to see that the proper laws are passed where "babies" are not discriminated against by

(Continued on page 5)

"THE CHEMISTRY OF LIGHT"--McBan, A. I. E. E.

(Continued from page 4)

T. N. T.

a certain type of warped brain called "landlords."

THE CROSS ROADS

The erudite Mr. Jesse Lasky, partial arbiter of the destinies of the multi-moneyed Famous Players-Lasky Corporation, contributes the following gem of thought in recent press-agent philosophy:

"Motion pictures have reached the cross roads!"

The public is weary of the routine story and producers must have the courage to leave the beaten track.

It takes real courage to venture into untried fields, but the rewards more than compensate for the risk."

And so on, ad lib.

The only trouble with that is that Mr. Lasky is about fifteen years late. The public has been weary of hack pictures for, yea, these many years. As to courage in leaving the beaten track, and the fat profits to be reaped thereby, where has Mr. Lasky's courage been so long?

For if we cannot expect courage from Mr. Lasky, how can we expect it from Poverty Row?

BARRYMORE—

The Gentleman

Mr. John Barrymore, actor de luxe and alleged progenitor of the drama's finest traditions, has caused no end of commotion at Universal City where he has recently been shooting scenes.

A chance visit to Mr. Barrymore's set revealed the consternating fact that John is not given to addressing people in the King's English.

The sad fact that even idols have feet of clay has caused several young ladies mental anguish. It might be wise, at that, for Joe Schenck to put a book of etiquette in the prop room.

COMMAS AND SOUL

Mr. Welford Beaton, a meticulous gent of the Hollywood journalistic clan, has been waging a miniature war in his 'Film Spectator' against the grammatical laxity of film titlers.

This Beatonic persistency has piqued Mr. Frank Donovan of the 'Motion Picture Review,' who naively asks whether Mr. Beaton, given the opportunity, could put as much as grammar into a picture. Well, in all is said and done that is what counts.

Let Mr. Beaton forget such exacting files and apply himself to the harder task of enhancing the college value of the photoplay. Hoping on critical piffle never did any good for the movies.

MORONS AND FILM CUTTINGS

If one is to take the remarks of Mons. Tamar Lane in his 'Film Mercury' of last July 30th, with any amount of seriousness it is evident that Mr. Ray Murray of the distinguished and respectable 'Exhibitors Herald' is a "moron"

McBAN STUFF

EDITOR'S NOTE: Herewith the Hollywood TOPICS presents first of a series of absorbing articles on the technical phases of motion pictures, written by Fred McBan, noted electrical research engineer, who is a member of the American Institute of Electrical Engineers and the Illuminating Engineers' Society.

Each week Mr. McBan will discuss the new developments in photoplay lighting, the use of panchromatic raw film, and other topics of the hour in the studios. Each article will be written in such a style that the layman can readily understand all of the finer points of the treatise.

A graduate of the City Guilds Institute, Finsbury College, London, England, and Columbia University of New York, McBan has had a varied and thorough training in his chosen profession. He has created stage effects for the Charles Frohman Theatrical Enterprises in London; and for the Albert Schuman Theatrical Enterprises in Germany. He was at one time on the research staff of the Cooper-Hewitt Company, makers of electrical equipment and lights, at Fort Lee, N. J., and during the war served with the Italian Research Commission of the Bureau of Standards of the U. S. Government in New York.

The relation of light waves to chemical action is little understood as yet by science or the layman, but the majority of us do know that the art of photography is founded upon light influences in conjunction with chemical changes.

Since photographic results are based upon the action and changes of properties of the silver tree and all forms of light waves, be they of Ultra Violet, Infra Red, from the sun, the electric arc, or, in fact, any body or medium capable of reflecting or creating them. It should therefore follow by this proof reasoning that all light waves are actinic, not simply the Ultra Violet ends of the light spectrum as is generally supposed.

Silver in its pure form is a white metal with a fine luster, unaffected by air, water or oxygen, yet properties of sulphur act upon it by forming a blank coat-

ing of silver sulphide. This condition being brought about by the light or actinic rays.

Silver nitrate (Ag No. 3), also known by the name of "Lunar-caustic" silver salts is the best basic medium for photographic results.

The salts are so changed by the action of light that when treated with certain compounds such as Ferrous Sulphate, Pyrogallol acids, known as "developers," a deposit of finely divided silver salts is formed upon the medium so prepared and is consequently so affected by the light waves.

When we expose a medium to light prepared with a coating of silver salts, be it of glass, paper or a film of gelatin, the silver salts are changed. An image of the object is thus impressed on it. But after the action of the developing agents are complete there still remains upon the medium unchanged silver salts. To remove these unwanted salts we wash the impression with a solution of Sodium Thiosulphate (Na 2 S 2 O 3, also known as Hypo-sulphite), which breaks up and dissolves the unnecessary silver salts, bringing about that which we call the negative in photography.

It therefore follows that since the compounds of the silver tree, Oxides, Chlorides, Bromides, Iodides, Sulphides, Carbonates, and Phosphates of Silver are all insoluble in water, light rays of all the known wave lengths are absolutely necessary for photography as we know it today.

Most of the silver in use is obtained from Galenite (Pb S) this mineral element being treated in such a way as to cause its separation from lead and sulphur at the same time.

The great problem of the metallurgist and chemists is the separation of a large amount of lead from a small quantity of silver.

of classy language, Hollywood has been inclined to pass over his valiant fight with a laxity of interest. If some of the tongue-waggers and rubber-necks in this Home of the Grand and Glorious Motion Picture will forget their propensity for university adjectives and give some moral support to Harry they will be doing more good in a few minutes time than a year of being at the cafes or on the street corners.

A slight miss and Charles Requa's movie job would lead him to the home-made cell.

Requa has one of the most trying and difficult jobs in the movie capital—he is the expert rifleman whom motion picture companies employ to shoot holes in the hero's hat and to demolish the cigarettes screen cowboys hold between their lips.

It takes a steady hand and a lot of nerve to hold down Requa's job.

YOUTH MAKES FIRST NATIONAL STOCK CO.

"Youth," said someone, "is the greatest thing in the world."

Certainly the motion picture has become a striking example of the value of youth, far more so than the stage or any other phase of life's activities.

And youth is the keynote of First National Pictures. John McCormick, general manager of West Coast production, has gauged the sentiment of the public to a nicety and reasonably assumes that the spirit of youth is most acceptable to all classes. Entertainment has as its motif the activity, buoyancy, resiliency and charm of youth. As spectators, those even who have entered a 'sere and yellow age' delight in witnessing the exploits of young people. It restores for the time being something of their own period of adolescence—and what is entertainment for, if not to take its patrons out of themselves, away from the humdrum, the deadly commonplace, into the realm of fantasy?

Youth itself loves to see portrayed the foibles of youth. Middle age readily envisages experiences not too remote in its own experience. And so the round is covered—by the picture of youth.

To this very end, aside from the pictures, McCormick has gathered around him young players—to which list he is constantly adding. Lately four have been signed for feature roles—Billie Dove, adorably lovely; Yola d'Avril, a young French girl of unquestioned charm; Alice White, a springightly ingenue and Larry Kent, a handsome and spirited young leading man.

As a balance, for those roles which require maturity to some degree, yet whose exponents are still men in the prime of life, may be mentioned, Lewis Stone and Charlie Murray.

Polly Moran, screen comedienne of the old Keystone days, is in the cast of Bebe Daniels' newest picture, "Stranded In Paris."

When she walked on the set for her first scene she found herself entirely at home, for sitting nearby she found Ford Sterling, a featured member of the cast, who was with her on the Keystone lot. And pursuing her investigations further, on the stage next door, she discovered Wallace Berry, Raymond Hatton, Chester Conklin, Tom Kennedy and Edward Sutherland, director, all five of whom made their motion picture debut with Keystone while she was there.

"The Taxi Dancer," directed by Harry Millarde, has started with the leading roles played by Joan Crawford, Owen Moore and Marc MacDermott.

Clarence Brown, is scheduled to start work soon on "The Wind," Lillian Gish's next starring vehicle, Francis Marion is writing the

for having voiced an opinion on Mr. Lane's Artistic Endeavor, "The Photoplay League."

Classifying Ray as a "nincompoop" and a "nitwit," Mr. Lane vents his intellectual ire upon the hapless west coast Quigleyan. Since the days of that bombastic writing it is rumored that no man in Los Angeles has dared raise his voice against the judgment of Mons. Lane.

With all good wishes for Tamar, who is at heart a very nice young fellow, we would advise him to think thrice and write once.

MORE POWER, HARRY!

One of the best single-handed newspaper fights ever waged in Hollywood is that of Harry Burns of 'Filmograph,' who has dared to raise his voice against the Central Casting gang, sponsored by the Czars, Will Hays, and buffooned by Hireling Dave Allen.

Just because Harry, who really knows his oil, is no apt juggler



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"THERE IS NO SUBSTITUTE FOR TRUTH"

EDITORIALS

CATHEDRALS

A philosopher once stopped three men at their labor and asked of each what he was about.

"I am laying bricks and mortar," said one.

"I am putting up a wall," answered the second.

But the third reverently replied, "I am building a cathedral."

* * *

It is the spirit of the third that actuates Hollywood TOPICS. In this organization, which we believe to be one of the finest of its kind ever assembled, there is an esprit de corps, founded on effort for mutual benefit, and prestige for the collective whole, that defies parallel.

Hollywood TOPICS is going to be an impartial reporter of the eventful happenings of the screen, the stage and the world of sport, as well as a courier of society in general. Every piece of writing that will find its way into this journal will be free from venom and malice; we will not interest ourselves in sordid curiosities nor silly gossip; our aim is and unflinching; to conduct Hollywood to be truthful and equitable, courageous TOPICS on a high plane.

* * *

It is easy to hurt the feelings of people by unfair criticism, but nobody who places a value on constructive comment will have occasion to resent anything that Hollywood TOPICS will publish. The greatest weapon of the journalist is ridicule and satire yet that weapon can be handled gently and in good humor.

Among other things, we realize that through this medium we are able to voice our opinions when, how and where it may please us to do so, and that the objects of our criticism are placed at a distinct disadvantage unless they are afforded the chance to reply in their own behalf. To equalize this balance

of power, Hollywood TOPICS will be willing at any and all times to receive and print letters and replies from its readers.

* * *

Hollywood TOPICS is going to be a credit to the motion picture industry and an honor to its sponsors.

To build a cathedral among screen journals is our grail and our inspiration.

—:—

STUDIO COURTESY

Politics may be rife within the studio portals of Hollywood, yet to outward appearances everything should be sweet and pretty.

One of the sad earmarks of studio inefficiency, or whatever it may be termed, is the gruff manner of the gentry who guard the studio gates. They verbally whack and thump every unknown applicant, in many instances employing the most abusive language. Convention visitors to Hollywood, tourists and sundry others who go to the studios carry away bad impressions to their home towns that cannot but injure the name of Hollywood.

We do not advocate opening the studio gates and letting the public run hog-wild within. But this business of opening and shutting the studio doors can be done with system and, certainly, with courtesy.

It is most gratifying, therefore, to find a studio that has taken pains to greet the public with a pleasant smile. Credit must go to Metro-Goldwyn-Mayer, whose reception desk is in the hands of an intelligent and discerning man. He has done much to create good-will in the public eye for his employers.

—:—

THE GOOD OLD SLAPSTICK

Slapstick was for so many years the object of critical attacks that it has been virtually smothered to death.

Those who made slapstick what it was in its heyday have passed on to feature films. Chaplin, Lloyd and Landon are the three leaders of yesterday's two-reeler who are now immersed in the Big Pictures. And the public today still cries for its good old slapstick; the tumblers, the zanies and the ill-fitted clowns of yore who made a guffaw out of a laugh.

In this respect we nominate Hank Mann to revive slapstick. He is the drollest thing in short comedy today.

—:—

THE EMPEROR'S CLOTHES

There is an old fable of the emperor who called for his tailors and was fitted for new clothes. When the chief tailor and his helpers proceeded to show the emperor what was presumably the material for his new outfit he had considerable trouble in seeing it. For the simple fact that the tailors had, not cloth, but plenty of pantomimic ability.

With characteristic gestures they waved their hands in the air as if they were unrolling a bolt of cloth, spread palms apart as if feeling the texture of the material, and, in general gave a first-class imitation of a tailor making something out of nothing.

The emperor, fearing that his eyesight was failing and knowing that he could not afford to let his subjects hear of such a calamity, pretended to admire the "cloth" and gave hearty vent to his approval of the cut suggested.

A few days later the tailor returned with the "new suit" and proceeded to "dress" the emperor. Then he went out on parade. All of the humble subjects, lining the streets, believing that the emperor's eyesight was so

superior to theirs that he could see a suit of clothes that they failed to glimpse, kept silent. Until a man, far in the rear, shouted out: "The emperor has no clothes on!" Then everybody joined the din.

A similar condition exists in motion pictures. Highbrow critics have paraded the movies before the public as an Example of What Art Is Not. The awe-struck populace has not dared to question the judgment of these Nestors of Criticism.

It is the hope of Hollywood TOPICS to shout out to the crowd and prove that these critics are entitled to a place in the hall of bunk artists, together with the ancient emperor's tailors.

—:—

FRENZIED FINANCE

We notice by the public prints that another great "movie-magnate-in-the-making" has gone acropper. He had quite a few pending court actions tagging around after him when he was preparing to start the picture that swamped him but evidently he was able to out talk them. Let's see if he can out talk the court. The poor actor however is the one who suffers most. Even if the court does order the picture sold to pay delinquent salaries where is he going to sell it?

Bragging about having millions of Oklahoma oil money on tap and plastering studio roofs with one's elongated name does not take care of the old Saturday stipend. When these kind of things happen one wishes that the Actor's Equity had something to say after all.

—:—

READ IT AND WEEP

One wishes that some of our motion picture executives would find a little more work to do so that they couldn't find time to express themselves regarding the dire needs of the business they are engaged in. One almost weeps at the pitiful picture of Mr. Lasky wringing his hands over the failure of his agonizing search for a Shakespeare of the silent drama or Mr. Rapf's petulant diatribe about the scarcity of directors who know stories. Both gentlemen are unconsciously humorous when they so express themselves. It would be tragic were it not so funny. Can anyone in his wildest flights of imagination picture a William Shakespeare today treading the bypaths of any one of our eminent studio yards? If he submitted an original story there would be about as much left of his theme and plot as one might expect to find in his Spring garden after a flock of snails had passed through it. However, it makes good reading for the dear public. As for Mr. Rapf's assertion, that it is difficult to find directors who know story values or who can write, the least said is soonest mended. Who is going to judge the material such a director desires to film? Upon whose judgment rests the final word now at M-G-M? After a few dozen brood writers take a hand in rewriting their present material it goes to the director so devoid of original intentions that it has in many cases, absolutely no relationship, to the author's idea. What makes Mr. Rapf think that he would allow a director more latitude than he does his writers?

The great trouble with production today is that too many people are breaking their necks to claim responsibility for the successes and too many are doing the same thing to disclaim the failures. If fewer people were concerned with the original conception and evolution of the story we would very soon have better pictures. If, as Mr. Rapf infers, the last say must be in the hands of the director then for projection's sake let it be so.

Movie Influence and Religion

A Series of Articles by Eminent Churchmen

1-By Rev. Frank Dyer, D.D., Minister of the
Wilshire Boulevard Congregational
Church, Los Angeles.

ARE PEOPLE INTERESTED IN WHAT
MINISTERS THINK OF THE MOTION
PICTURE AND ITS INFLUENCE
UPON CHRISTIANITY AND
SOCIETY?

THE other day I was six thousand miles from here, standing in the City Temple pulpit, London, preaching to a representative London audience. Immediately when the sermon was done, the deacons informed me that among others waiting to see me in the vestry, were two representatives of the press, the London Evening News and the London Daily Express. I wondered at once, "What is there in my theology that interests these gentlemen?" The preliminaries of the interview being over, it at once became evident that they wished me to (being from Los Angeles) tell them about the cinema world of Hollywood. What kind of people are the stars in their home town? What relation do they have

to the Church? Are they helpful or otherwise? These interviews were spread all over the British Isles and clippings are coming to me from all over Great Britain. I was glad to speak a kind word for my friends of the movie world.

The question the editor of the Hollywood TOPICS has now asked me is the most important that could be put. I have no hesitation in saying that the asset of Christianity is the greatest which our race has. This makes the question of the influence of the Motion Picture upon Christianity a tremendously big one. No easy or superficial answer will do. One must recognize the width of appeal represented by the silver screen. The scope of the screen is now the wide world. Wherever the missionaries and teachers of the Christian Faith have gone telling their story, there the Motion Picture has gone also telling its story. I'd like to ask the editor and my readers, "Do you think most of the pictures made in America help the missionary put over the Christian story in China, for instance?" That will give you some idea as to whether the Motion Picture helps Christianity at home. Then the width of appeal of the screen among



all classes, especially the young must be reckoned with. The most impressionable part of humanity is getting life through the most powerful medium, for what the eye sees, the brain is pretty sure to receive.

Another element of influence involved is the frequency of repetition. People are seeing Motion Pictures more regularly than they are seeing anything else.

In spite of my admiration for the achievement of moviedom, I am bound to say, in all honesty, that I think the Motion Picture has in some way made the task of Christianity more difficult. The Motion Picture has overdosed the world with moral problem stuff. You can't keep the lid off of the community garbage can without filling the air with miasma. You can't fill the screen with moral turpitude and sex delinquency without producing moral confusion among human beings in their present stage of development. It is my conviction that the producers of pictures have begun to reckon with this fact. The dictum, that "The stage and screen must reflect life as it is" is unsound. There are some phases of life that are not worth reflecting, that are not fit to be reflected, that men and women ought to be too decent to try to reflect and such moral turpitude and delinquency as is reflected should have somewhere in the plot, the harvest, as well as the sowing, so that immature minds will not be misled and the safety of society will not be jeopardized. I think it is fair to say too, that the silver screen attracts millions, at least, away from the more reverent and restraining influence of public worship on Sunday. It is a question whether a society will endure that does not have in it some great elements of self-restraint and self-denial.

I am glad to say that there are striking examples where the Motion Picture has aided Christianity. Cecil DeMille's "Ten Commandments" is overwhelmingly to the point, now closely supplemented by Fred Niblo's "Ben Hur". I want to take off my hat to these gentlemen and send them not only my compliments, by my profound congratulations. They have ministered here to the deepest interests of human race. They have presented great religious spectacles and have dominated them by the two essential elements, intelligence and reverence.

When I say intelligence, I have in mind the vast research necessary to present the background of realism which has gone into



The New Olympus

By Geo. Terwilliger

JOHN GRIERSON, well known Scots author and journalist, writing in the New York Sun a short while back, presented a rather unique and startling theory when he stated that "Hollywood is the nearest thing to Olympus we have." His reasons may have been conceived in fancy but they are pregnant with much truth.

Primarily, he claims; "the multitude of today craves a mythology, and, as all multitudes have done before it, a new mythology." The old mythologies are so dead or emasculated that the multitude is bored by them. They are so far removed from the terms of the modern world that they have become incomprehensible. Therefore this craving for a newer and more satisfying group of Olympians—a participation in a world where dreams come true."

This modern day multitude craves mythical figures whose fortunes (or successes) it can identify with its own fortunes. It craves the knowledge (or illusion) that people like oneself can also be wonderful. The stars of moviedom, therefore, are the saints and heroes of the new mythology. The fans (or fanatics) are the faithful and the motion picture theatres are the strange temples of the new cult worshippers.

"One may then understand," states Mr. Grierson, "why people fought for relics of Valentino with the same gusto that other people have fought for relics of the saints." Mr. Grierson feels that the people of today, because of this mythologizing of our movie stars are fast becoming more concerned with Gloria Swanson than they are with Saint Elizabeth or John Gilbert than Saint Anthony.

By the same token he believes that the movie business is not principally an entertainment business; it is fast becoming a religious business. Instead of its being an affair of shows and showmen, it is coming to be an affair of mumbo jumbo medicine men. He believes that the masses are already substituting the picture house for the Church; that they are by all evidence getting a more spontaneous release in the movies than they get in the church.

Mr. Grierson amplifies this last fact by asserting that the picture theatres lend themselves curiously to the demand. They are of necessity, dim lit—they are essentially private places where identical heads are focused identically (as aforetime) on a similar mystery. That there is already, whether one wishes it or not, the atmosphere of a congregation. Organ music to while away the thoughts as though the gods decreed it. The medium, too, lends itself. It is silent and so removed from realism and reality. It is the medium of miracle for the camera can lie (or romance) its way into the seventh heaven. It is a world of shadows in which the participating figures (except by execrable management) can never come to life; they are safe from the stab of actuality. The medicine men of old who held mighty sway over the various tribes of the fanatical and superstitious would envy the superior technical equipment of their successors. All the physical distance they sought for in their trafficking with the other world, all the atmosphere of superior and impressive mystery, is there for the taking. The distance that the Greeks got into the religious theatre with poetry and buskins and masks and choruses is now obtained by silence and the camera miracle.

In conclusion, Mr. Grierson carries his point a bit further. He feels that the movies will grow naturally into something more dignified, and into as fair an imitation of the Greek theater as a mass democracy permits. "But for heaven's sake," he pleads, "if it is not a matter of mere entertainment and the titivation of a day, let us give up running



our movie world like a yellow newspaper. And if it is a matter of this mythology and giving the people a world to dream in, don't let us get highbrow and talk about art. Art is an affair of conscious and deliberate cultivation; the masses have neither the time nor the opportunity for it. A religious atmosphere (though ever so camouflaged) is more important than art anyway."

According to Mr. Grierson, it is the actors who must bear the greatest brunt of this new idolatry. They are of the new order on high Olympus and if they do not comport themselves, in and out of character, to conform with the ideas of that multitude as to what an Olympian's conduct should be, woe to their altared positions and their box office values.

Mr. Grierson might have gone further in his survey of this subject by showing the analogy of his ideas with other conditions that are affecting that same multitude today. Not in many centuries has there been such a spiritual unrest as is prevalent today throughout the world and America in particular. This unrest is not the searching for a new and more satisfying religion but a desire for a more complete understanding of life and its relationship to things spiritual—a consuming urge to give expression to spiritual self.

A better understanding of God and our neighbor and a more thorough knowledge of

life and just what our individual purpose is in its general pattern might help us a little bit. Meanwhile the age of individual expression as opposed to mass expression is upon us.

It is this unrest also that is driving the multitudes into other than the old established spiritual sluiceways and, strange as it may seem, the motion picture theatre as an influence in this regard must be reckoned with. This phase, however, is but temporary for eventually this spiritual unrest is going to find its proper solace and when it does the motion picture will go back to its original business of entertainment with a consequent loss of patronage.

This, of course, unless steps are taken to permit our writers, directors and actors to express a more spiritual quality in their individual and combined work.

Europe claims that through the medium of our motion picture, Hollywood is slowly but surely Americanizing the world in manners, customs and the outward forms of living. Why, then, through this same medium, cannot Hollywood be in the vanguard of this big spiritual movement as well. It certainly has precedent in that regard for Los Angeles, and more properly Hollywood, is the Mecca of more "isms" and new religious movements than any other city in the world.

(Continued on next page)

When I suggest a greater spiritual quality in our films, I do not for a moment mean producing "sermons." One doesn't have to be a mollycoddle to be great—spiritually. Abraham Lincoln for instance, or, Theodore Roosevelt. Nor does a book, play, painting or motion picture have to be saccharine to express the same quality. Talfourd very aptly wrote: "The coarsest weed that trembles in the marsh if Heaven selects it for its instrument, may shed celestial music." "The Big Parade" wasn't a dramatization of an "Elsie" story, but it had a magnificent spiritual punch behind it. Two other pictures of rare spiritual power that come to mind were "The Covered Wagon" and "Humoresque." I doubt greatly in the case of these three splendid pictures whether any conscious effort was made to strike a spiritual note but it was there just the same and indefinably made itself apparent in the work of author, director and actor.

"The Big Parade" recalls another picture in which Mr. Vidor very cogently gave rein to a spiritual impulse and that was "The Jack Knife Man." I believe, if this Director sets himself to the task he can grasp this elusive element and make it perform miracles. He must, however, be allowed to select material in which he is en rapport. There was a great opportunity for this same quality to make itself evident in "La Boheme," but too much vexation of spirit in its moulding prohibited any such results. Mr. Vidor was compelled to labor too hard in his efforts to understand the Bohemian characteristics of his characters and their environment. Also, he was under too great a tension in endeavoring to follow the pace he had set for himself in "The Big Parade." Tension inhibits any flow of spiritual quality. One must be completely relaxed and possessed of absolute confidence.

One director who seems to be able to visualize stories with foreign backgrounds and give them spiritual life is Rex Ingram.

The one man who knows his subject matter so well that the flow of spirit is unimpeded in both characters and story is Eric Von Stroheim. He always performs upon an instrument the mechanics of which are second nature to him. Notwithstanding all that has been said against Mr. Von Stroheim for his depiction of the grosser sides of life, he is today the outstanding figure in the use of spiritual force in the making of motion pictures. He is positively uncanny in his ability to bring forth every iota of spiritual strength in the performance of his actors. His characters are spiritually alive at all times and for that reason they are indelibly marked on the spectators memory.

That the great D. W. Griffith can bring spiritual power to his work was ably exemplified in "The Birth of a Nation" and "Broken Blossoms." Since he has tried to commercialize his work by the injectment of typical vaudeville hokum and a very evident effort to work down to the masses, he has been floundering hopelessly. Mr. Griffith can strike a very human and spiritual note when he deals with the simpler themes of life but too much striving for effect and thoughts of the box office angle deprive him of his greatest strength. There is no doubt but what his executive advisers have had much to do with this phase and I am sure he suffers as greatly in spirit, because of it, as do his ardent admirers.

Cecil B. DeMille delights so in pictorial values that in his striving for the purely physical in effect he many times loses entirely the spirit of his subject and his characters are overwhelmed and dispirited. This deficiency plainly reacts on his work every once in a while and results in a swinging of his mind back to basic spiritual qualities. It is not then by chance that the subject matter he puts his hand too is religious as well as spiritual. The spirituality of the man demands an outlet every so often and if he can

overcome his theatrical tendencies at such times he can paint his pictures with great spiritual power and his characters will become human and touched with fire.

Much of the artificiality and insincerity of our pictures is due to the trammelling of our writers and directors. Too many cooks always spoil the broth especially when each individual agency in production is actuated almost solely by the idea that the preservation of his or her job depends upon the emasculation of a fellow worker's ideas and an arrogant sense of individual importance.

The actor, like the director, must know his subject and be in complete sympathy with it if he is to give it a spiritual embellishment. The actor however has the greater opportunity for he has little but his own characterization to give soul to whereas the director has not only the theme of his story—which is the spiritual pulse of his picture—to keep glowingly in mind but a thousand other details of production as well.

There should therefore be more actors than directors who have shown a recognition of this spiritual power in their work, but with so much greater an opportunity have they really siezed it to any appreciable extent? Granted motion pictures are still adolescent and the years have been few to create this great understanding among the rank and file of the players, nevertheless the Industry is old enough to have artists of greater spiritual force than we have at the present time. The lack of them can be truly and forcefully placed at the portals of a too great emphasis upon the physical picture and too little upon the spiritual forces at play behind it. When the artist more completely understands this God-given power and subjugates his self esteem, his selfishness and the very human desire to strut his physical charms and allows his character to take its natural place in the warp and woof of the story telling, then—providing the other counts mentioned are balanced—we will have Bernharts, Duses, and Booths of the screen.

There are many screen actors who have the seed of spiritual power lurking close beneath the surface and who need but little encouragement to bring it to flower. There are others—many—who never conceive thoughts that fly higher than the roofs of their cars and who give their time to picture making simply as a means to an end and that end—the pitifully meagre one of the pay checks. It is to the other earnest and sincere actors that we must look for spiritual greatness in characterization. Among these, a few stand out as vivid prospects.

Valentino was just merging upon this realization when he was called to the great beyond. Had he lived I am sure he would have accomplished much along these lines.

It flashes in and out of others like the great winking, blinking electric signs of a busy Broadway. John Barrymore, Lewis Stone, Percy Marmont, Richard Barthelmess, Ronald Coleman, John Gilbert, Henry Walthall, George Hackathorne, Gardner James and other lesser lights.

It would be very easy for John Barrymore to become the outstanding screen artist of our day if he would simply understand that he doesn't have to go on proving to the motion picture public what real acting is. He has very probably gone through his screen life with his tongue in his cheek, but I believe even he has now come to the realization that it is time for him to cease these intense strivings and give his spiritual powers a chance. He is gifted above many in this latter respect and as he begins to give more thought to the spiritual impulses of his character and less to the physical, he will prove his amazing facility to a very high degree.

Lewis Stone has the happy faculty of keeping in close touch with his physical impressions while consonantly he lets his spirit ride high. Would that many of our younger

men in the industry could learn to emulate him.

Percy Marmont has also learned that in his spirit lies his greatest strength. His work was fast showing an appreciation and grasp of the more delicate and subtle shadings of characterization that have their root in the spiritual rather than in the physical and his dramatic power was, in consequence, gathering splendid momentum. The characters allotted him in his last two pictures were atrocious and were very probably the reason for the spiritual lethargy he brought to their delineation. In this respect he has not been as lucky as Mr. Stone and he can count this past year as lost in summing up his strides ahead.

Ronald Coleman shows evidence at all times of a supreme poise and complete physical relaxation, and these two qualities give splendid play to his spiritual powers. He impresses one as being at all times sensitive to spiritual contacts and he has had the good fortune to secure a long list of amazingly great parts.

John Gilbert and Richard Barthelmess are very similarly inclined. The former has had the greater opportunity to forge ahead spiritually because of the far greater characters he has had at his command and because of a more sensitive and emotional nature. Both, however recognize the potency of spiritual power as demonstrated through the eye and both would succeed to a far greater extent would they not strain quite so much in their effort to make the spiritualities of their characters apparent in this manner.

Lon Chaney's magnificent character portrayals were, in the beginning, purely physical, but with each added characterization he has been learning that they should have a spiritual background as well as a physical and in consequence he is now bringing a greatness to his work entirely lacking in the beginning.

Henry Walthall, to my mind, has always striven to bring his soul to his work but never more so than now. With the others it is not so much a lack of interest as a lack of knowledge and consistent, continued effort.

George Hackathorne has been sadly overlooked of late. Here is an actor with great potential spiritual powers but he must be cast in properly adjusted characters that fit his individuality.

Another of the younger screen actors who shows great spiritual promise is Gardner James. His work already proves an earnest endeavor to put soul into his characterizations and much may be expected of him if he doesn't let success and its accompanying physical deterrents influence him.

Of the coming generation, two boys and a girl stand out in very vivid light. They are Jackie Coogan, Benny Alexander and Mary Jane Irving. Both of the boys, especially Benny, have a spiritual simplicity and power that would be enviable in our elder actors. Mary Jane Irving possesses spiritual power to a marked degree and it is to be hoped that with the passing years, this gift from the great beyond will not be lost but nurtured and encouraged in these youngsters.

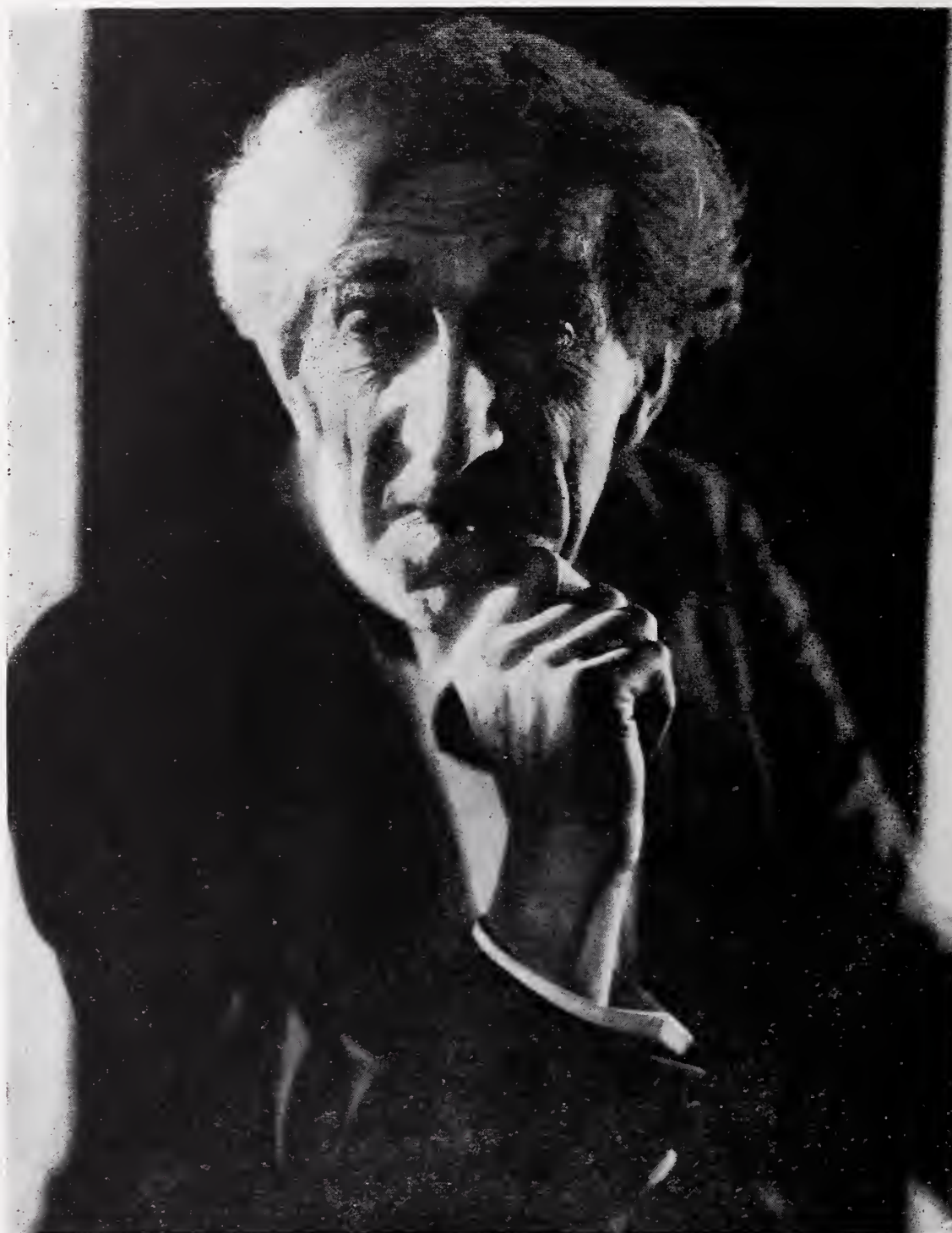
If the spark of spirituality is slumbering in the breasts of our male actors what about les femmes? There, if anywhere, we should find splendid examples of spiritual expression. Up to now, the feminine contingent of the screen have seemed to go out of their way to submerge every spiritual instinct that has risen to help them in their work. A glaring example is that of Pola Negri. Her work in Europe showed a spiritual zealously that was entirely lacking in her American sisters of the screen. Upon her arrival in this country she immediately became thoroughly Americanized and spent so much mental effort in the popular American game of social



MARTHA MATTOX

Now playing Annie in "FINGERPRINTS"
with Louise Fazenda and John T. Murray.

Lloyd Bacon, Director
Warner Bros.



D'ARCY CORRIGAN

—as he appears in the role of “Macomber” in “EXIT SMILING” with Beatrice Lillie—a Sam Taylor Production for M-G-M.

The above remarkable study was accomplished without resorting to any artificial make-up.

Mr. Corrigan is now playing a featured role of “WEESIMBO” in “Tarzan and the Golden Lion”—an F. B. O. Production.

"WHAT IS LOVE?"

These movie people—interpreters of love—the saccharine variety, the sacrificing quality, and the consuming passion—what do they think of love?

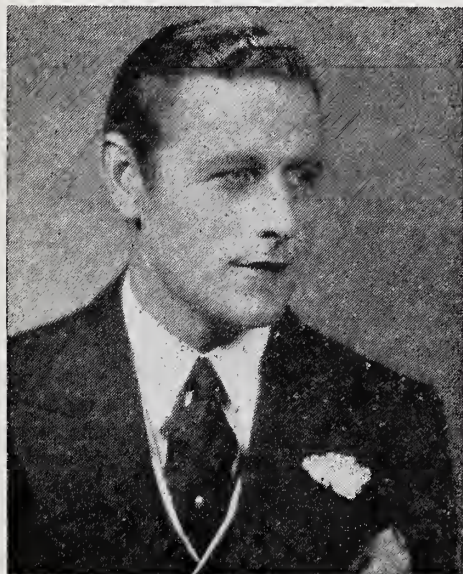
In an endeavor to get the opinions of the prominent of Hollywood on this vital question, Hollywood TOPICS is going to comb the studios from stem to stern in a series of terse interviews presented in pictorial form.

The prize for this week goes to Billie Dove, First National feature player, who delved into her scrapbook and brought forth a clipping—a poem written by an inmate of an insane asylum many years ago. Billie, however, does not claim that only crazy people know about love—but, then, people who are in love aren't altogether sane.

Read 'em and weep! More next week.



LEATRICE JOY: "Love is unhappiness in disguise."



EDMUND BURNS: "Love is the disease for which marriage is the only durable cure."



What is love, that all the world
Talks so much about it?
What is love that neither you nor I
Could do without it?

Love's a tyrant and a slave,
A torment and a treasure.
Having it, we know no peace,
Without it, no pleasure.

Would we shun it, if we could?
Faith, I almost doubt it.
Soothe, I'd rather hear its pain
Than live my life without it.



LEW CODY: "Any man who says he knows what love is is a liar. If any one really wants to know then the world needs a second Columbus to discover the meaning of it. My English bull dog thinks he's a fox terrier and I wouldn't tell him differently for anything. Love is like that."



CLAIRE WINDSOR: "Love is a fragile flower and it must be handled carefully. Like a flower it may be touched but it must not be crushed else it loses all its beauty and charm."



JOHN GILBERT: "My conception of love is very vague. Somehow I just can't explain it but it is marvelous....."



NORMA SHEARER: "I can answer this question best by quoting an old Scotch poem whose author I forget. 'Oh ove, love, love. Love it is a dizziness. It weel na' let a poor body gang about his business.'"

HOME SWEET HOME

By F. C. Burrell



"HOME"

Home reflects character, more, it moulds character. Your home is the image of your thoughts, exposed, inviting the gaze of the world. As your home is, so are you. Then make your home as you want to be—in good taste, dignified, ennobling—to be admired. But see to it that it is also beautiful, comfortable and durable.

For home charm is not measured in dollars and cents—selection is more potent than expenditure in its achievement.

Strive to make your home a real home; not simply a place to eat and sleep in; but a place to live in, to rest in, to be happy in, to which we cling for its associations with those we hold dear; so that the little ones who are growing up around us may be rightfully influenced thereby and may look back, when they are full grown, with loving thoughts and fond memories to the happy days of Home, Sweet, Home.

CLARENCE BROWN,
M-G-M., Director.

IN every clime, at all times the innermost heart of man and woman cries out for a home—"the place of places".

To most of us at some period in our lives comes the opportunity for planning a Home—the beloved and sacred spot which will be our shelter—and another's—from the care of the outside world, where we gain strength and purpose to carry us through our tomorrows. None of life's pleasures will bring us purer, simpler joy than this, the task of planning surroundings that will be beautiful, restful, simple and convenient: Beautiful with grace of style and attractive of material; restful after a day of work, trials and tribulations; simple with lines that rest and charm the eye; convenient in that they are designed to save effort, strength and labor, by conforming to an ideal of true efficiency.

The first and foremost question to be decided is the style of home you prefer. Then the amount you can profitably spend thereon must be definitely fixed.

Do you prefer a neat, compact two-story house, or a one-story residence in more rambling style?

Does the "Dutch" type, with mansard roof, appeal to you—or the pure "Colonial", (Long Island, New England or Dixie) with their tall,

white, massive pillars?

Or, do you prefer the distinctive "Tudor" type; a home that is exceptionally impressive?

Will the "Mid-Victorian" possess a combination of beauty and practicability appeal to you?

And, last but not least, will the aristocratic "Late Georgian", "Modern Spanish", or one of the "Italian Renaissance" exemplify your fondest "Castles in the air"?

The decision of choosing a type or style is an important one and the question of suitability to your chosen building site must not be forgotten.

The general plan once settled, the stability of the materials, a competent architect, the construction vouched for by a reliable contractor—each of these details must be chosen harmoniously and well.

Remember that successful home building is one of life's most delightful experiences, the enjoyment of which totally obscures the cost, both in anticipation and recollection.

Building on uncertainty sounds the "death-knell" of your fondest hopes.

Refuse promises—demand assurance.

THE NEW OLYMPUS

(Continued from page 10)

More physical beauty and the lust for life do not mean quite so much to her now. She is coming to the realization that there must be something in life really greater than these things and should she be able to grasp it, she will find a greater enthusiasm for her work and something more satisfying to live for. Once Miss Talmadge came very near showing us the true mettle of her soul and that was in a spiritually themed picture—"Smilin' Through." Corinne Griffith and Glora Swanson could accomplish wonders spiritually but both are too swathed in the winding cloth of purely physical interpretations and material conquests. If Miss Swanson can ever settle her material ambitions, forget them and turn loose the spiritual force she has been gathering for years, at the price of her heart's blood, she will meet with greatness.

Miss Griffith always strikes me as being a little fearful of dropping her cloak of physical allurements. If she only knew it, she is decidedly more truthful and adept in characterization when she lets a little of her spirit rise to the surface. Mark her work in "Classified" as an example.

Norma Shearer is coming along deservedly fast because unwittingly she is allowing this great factor to have its will in her work. It is a thing quite apart from her however and should be brought closer and understood.

Lillian Gish comes nearer to the spiritual effect than any of the stars. She, however, gives too much thought to the spiritual pose and its emulation than she does to striking out with it effectively. There's much to be expected from Miss Gish and I look forward with extreme pleasure to the day when she decides to make the change from spiritual posture to spiritual government.

LET us hope that the spark that shows in the work of Greta Garbo and Emil Jannings will not be allowed to die out under American treatment. It is one reason for the success of foreigners in pictures over here. They come from countries where soul expression is not prohibited by social manners—where emotions are bought to the surface and use to tell the story of the thoughts behind them.

Spiritually, as expressed in art of any character, is a nebulous, gossamer thing to our physical perceptions but its most delicate shadings are felt and absorbed instantly by our spiritual perceptions. For this reason it is difficult to seize and exploit but it will make itself apparent in all branches of motion picture production as soon as we recognize it as a definite power and strive to understand it.

There are no definite precepts to follow but an earnest and sincere search for truth in its exposition will accomplish much that heretofore has been unattained. The motion picture business will not then be an affair of "mumbo jumbo and medicine men," but a business of invariably satisfying entertainment that can withstand the competition of any and all changes of thought and amusement desires.

New ideals, new aspirations, new conceptions and new understandings must overcome the present confusion of standards and artificiality in production and a new relationship between all its branches must take the place of the present execrable inharmony and desire for individual exploitation. Then, and then only will we of the great Industry in the world ascend to the New Olympus in a measure of perfection, attained.

PREVIEW OF "TIN HATS"

Occasionally, a film producer can sacrifice story value to his god, Box Office Appeal, and make everybody like it. Metro-Goldwyn-Mayer, ably assisted by Director Ed Sedgwick, has done this in "Tin Hats".

An elaboration upon a very simple idea makes "Tin Hats" a great picture from the entertainment point of view. It swings into an excellent start, with interest centered around Conrad Nagel, Tom O'Brien, Bert Roach and George Cooper. After they have moved through several sequences outwitting a hard-boiled "top-kicker" and a lot of "dumb-bell" army officers, we have some good comedy hokum centered around the Army of Occupation and an old German Castle. They step into a nice little romance between Claire Windsor and Conrad Nagel for the final half of the picture and this is pepped up with another light dramatic sequence when the "three musketeers" are tried for desertion, thereby giving this a swinging tempo that will more than satisfy the average customer.

"Tin Hats" is really an excellent example of the type of story from the moment of its genesis, is made to serve as a vehicle for entertainment value quite apart from itself.

BURL TUTTLE.

THE FOREIGN MENACE---By Josef von Sternberg

The first of a series of articles by the brilliant young director of that memorable photoplay, "The Salvation Hunters."

There is a chatter being floated about the foreign film director. The import of film directors must be stopped! We have too many here now. Give the American a chance! Aside from the fact that the only real American is the red Indian and that the native of U. S. A. are the conglomerate product of all alien nations, let me say a few words in defense of a situation which instead of being condemned is an extremely salutary one. The greatest film director is Chaplin. He is not American. Von Stroheim is Viennese. Lubitsch is a German Jew. Their influence on pictures is of great value. Each of the above three have made an indelible impression on motion pictures. They have been here some time and of course are not included in the attacks that are being made. Now let us consider the newcomers. There is Dupont. A fine, precise and imaginative artist who lifted an ordinary vehicle like "Variety" into a masterpiece by direction alone. I am speaking of the picture I saw in Berlin with a German audience, not the mutilated copy that was exhibited here. Then there is Paul Leni, the maker of "Three Wax Works" who captured the whimsy of "The Arabian Nights" in his last episode in a fashion that beggars description.

Then there is Nurjanski, the man who made "Micheal Strogoff" which is about to be shown here. A great and graphic artist with an astounding pictorial sense. There is the director of "The Cruiser Potemkin," whose name is Eisentein, unless I am mistaken. Fairbanks, the generous sponsor of new talents, is making an effort to bring him here. In surroundings and under conditions which are unbelievable this man produced a picture for the Soviet which had me bathed in perspiration from the beginning to the end. "The Cruiser Potemkin" as it was shown to me in Berlin by the Soviet representatives is unquestionably the most thrilling film document in existence. Then there is Murnau, the man who made the much misunderstood picture, "The Last Laugh." This was a picture which embodied all the true principles of motion pictures, and whether or not it had subtitles has nothing to do with its greatness.

Then there is a man who won't come here. I am sorry to say that there are a lot of fine artists in Europe who would rather work in Europe under the worst conditions than come to Hollywood. This man is Fritz Lang, the man who made that extraordinary thrilling film, "The Vengeance of Kriemhilde." This picture was not even submitted to America because of some halfwitted professional advice that came from some source that makes a shameful living by telling the poor foreign producers what America wants and what it does not want. Lang is at present making "Metropolis," which will come here as there is about a million of American dollars tied up in it.

The few I have mentioned, and there are more, all work in pain and with every particle of energy at their disposal to produce pictures which are not made for any particular nation or class, but are made because these men don't know how to make stupid pictures and direct honestly as they think and as they see. And it is to the great credit of the various producing companies that they bring them and keep them here.

We accuse the big firms of utter commercialism and never consider that it is the Sam Goldwyns, the Mayers, the Zukors, the Laem-

mles, the hard men of business who have brought talent to the screen.

The various Little Theatre Guilds and Leagues for the supposed furtherance of Art on the screen do nothing except sponsor made films which in many cases are merely freaks and not works of art. And if we run down the list of names that back some of these pretentious art patrons it won't take us long to sink to the floor exhausted with laughter.

There is nothing more hateful to an artist than patronage. The big firms do not patronize art. They pay for it and pay well. And the American director who keeps pace and grows is not left out in the cold. Griffith is still working. And so are scores of others who were never imported. And some of them are Irish and French and Swedish; and most of the big artists and money-makers in this industry are quick to learn and take their knowledge from where they can, principally from life; and that includes Europe too. We don't bar foreign plays, nor do we bar foreign literature.

Some day some righteous soul in Hollywood will discover that the Holy Bible is foreign and then there'll be hell to pay. The film is the language of the earth. It is universal. And it creates its own workmen and will keep on creating them. It is impossible to bar directors because they don't happen to have been more careful in choosing the land of their birth. If such a thing were done, the supremacy of the American picture is gone. For it would take not so very long before the industry would discover that better pictures are being made somewhere else, and Hollywood would play second fiddle to a better place.

The few who come here as established men of serious work and endeavor, although they may have acquired their reputation in a foreign field should be made to feel at home and heartily welcomed and encouraged, not embittered with petty persecution and native jealousies. It has just occurred to me that I may be indicted for holding a brief for myself as well. But I can hardly be called foreign. I have helped to make over two hundred American feature pictures, was appointed Motion Picture Expert to the Chief of Staff by the Secretary of War Baker and received a document from him saying that I had been of the highest value to the Government during the war. My brother was with the Marines and was decorated for bravery in action and my sister is an American school teacher. So that leaves me out.

This country is a place for fair play and Hollywood should see to it that the foreigners who have values to bring are not made to feel uncomfortable. The motion picture industry owes much to foreign influence. A decade ago it was Tourneur, Chautard, Capellani and other Frenchmen who raised the standard of firms. Tourneur's "Prunella", "Trilby", "Blue Bird" and "Barbary Sheep" still stand inspection. The Englishman Tucker's "Miracle Man" is still quoted although a few assorted parasites have tried to rob the dead of credit.

The big-minded serious men of business who have made and are making their money by wise administration will search the fields of the earth for brains and talent and will bring directors who can devise improved ideas for entertainment from Timbuctoo or Hoboken or Hollywood. The public is fed up on asinine direction and although it is in many cases and locals unable to understand a more clever handling, the tendency is to raise the standard of motion pictures, and it will be done no matter how much barking is in attendance.

The motion picture theatre today is almost a glorified saloon. People attend because they don't want to stay at home and pictures are not providing sufficient entertainment. That's why this enormous bolstering is used, this bolstering with prologues and sketches and music. And that is a far greater menace than any other.

Here and there a "Stella Dallas" or a "Big Parade" comes along and because of its story and direction a huge success is scored. In these two instances the directors are intelligent Americans and those two surely have nothing to fear from any competition as long as they maintain a high standard. "Let a man build a better mouse trap than the rest and the world will beat a path to his door, etc." It is Emerson, the American, speaking. You can create no high tariff against brains. No customs can build a protecting wall against ingenuity and intelligence. Let us go to school and study instead of playing hookey and insulting the teachers.

I travelled almost twenty thousand miles to see the new play of Max Reinhardt in Salzburg this season and every trouble and expense was worth it. There is something so exhilarating in beholding the fruit of an intelligent mind that it wipes out most petty considerations. Money is a factor in motion picture production but not nearly as great a one as brains. The huge sums spent for picture production are not obvious on the screen. The men and women of talent get it. A brief scene on the screen that establishes contact with the masses can be achieved with little money.

Chaplin's pictures show very little of the huge sums of money that are charged against it, but they show the Chaplin intelligence; that amazing revelation of a human being that uncovers the sorrows of man with bold, subtle irony moves the beholder to laugh at pain instead of yielding to it. His antics are not born of wealth but of poverty and not intensified by lavish sets but framed by a barren simple screen.

It is claimed that the foreign director received opportunities and support that are denied to the plodding native. That is piffle. The foreign director makes his mark not by dint of prodigious effort and expense but by giving us human beings on the screen instead of clothes models. And so does the American director of talent and ability. And the foreign director will never become so popular that he will replace the native ones. His aims are too high and his knowledge of American psychology too low.

The success of the Tom Mix idea will always puzzle him as it puzzles every student of films unless he takes into consideration the level of general intelligence which takes refuge in banding together and herding for self-protection in organizations like the Kiwanis and the Lions and the Rotarians, and the various outfits that carry aloft a banner of so called art.

An artist never takes refuge in art but only in hard work. There will never be a lack of opportunity for the native or foreign director of low or mediocre intelligence. He need not worry, nor need his sycophants and supporters lose sleep and acquire gray hair.

As long as bad taste in ties last, as long as the Peabodys and Wolfs flourish, as long as the saxophone is heard in preference to the violin, as long as cheapness triumphs over good taste, his purse will always be lined with pieces of gold and he will always be able to tell the artist that he could also do that sort of stuff but that he prefers not to tax the brains of the audience.



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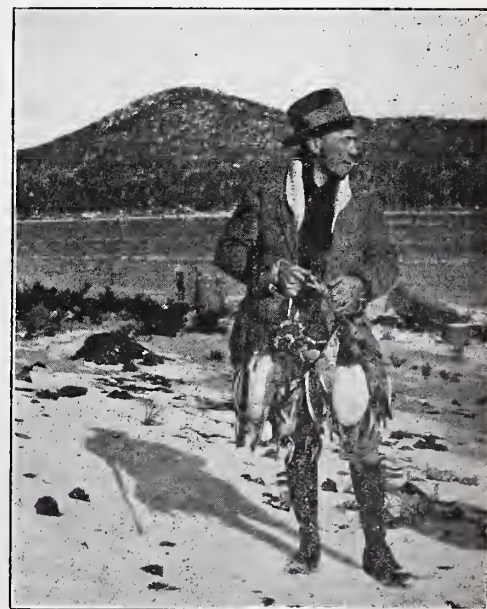
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“DEADLINES”

The Epochal Story of Newspaper Life---By Henry Justin Smith

A Note

Herewith the Hollywood TOPICS presents the first installment of one of the most unique and enthralling works of fiction ever written “DEADLINES,” by Henry Justin Smith, Managing Editor of the Chicago Daily News, and one of America’s most famous newspapermen. It originally appeared in serial form in the Daily News and was later published as a book by Covici-McGee of Chicago. It has been adopted as required reading in a number of universities.

Through arrangements made between Smith and Fred W. Fox, editor of the Hollywood TOPICS, who has the screen rights to “DEADLINES” and “JOSSLYN” for disposal, this series of sketches is now available to readers of the Hollywood TOPICS. “DEADLINES” is a series of vivid, searching descriptions of newspaper life. It approaches its subject from an entirely new angle. The writer, a man of imagination and sympathy, has avoided solemn technical discussion and has sought to reveal the delights and sufferings of newspaper men at work. At the same time he has refused to invent claptrap or alluring artificialities. The daring aviator-reporter, the beateous sob-sister, the brutal Boss—all are missing from this. It is not movie hokum. It is the real thing.

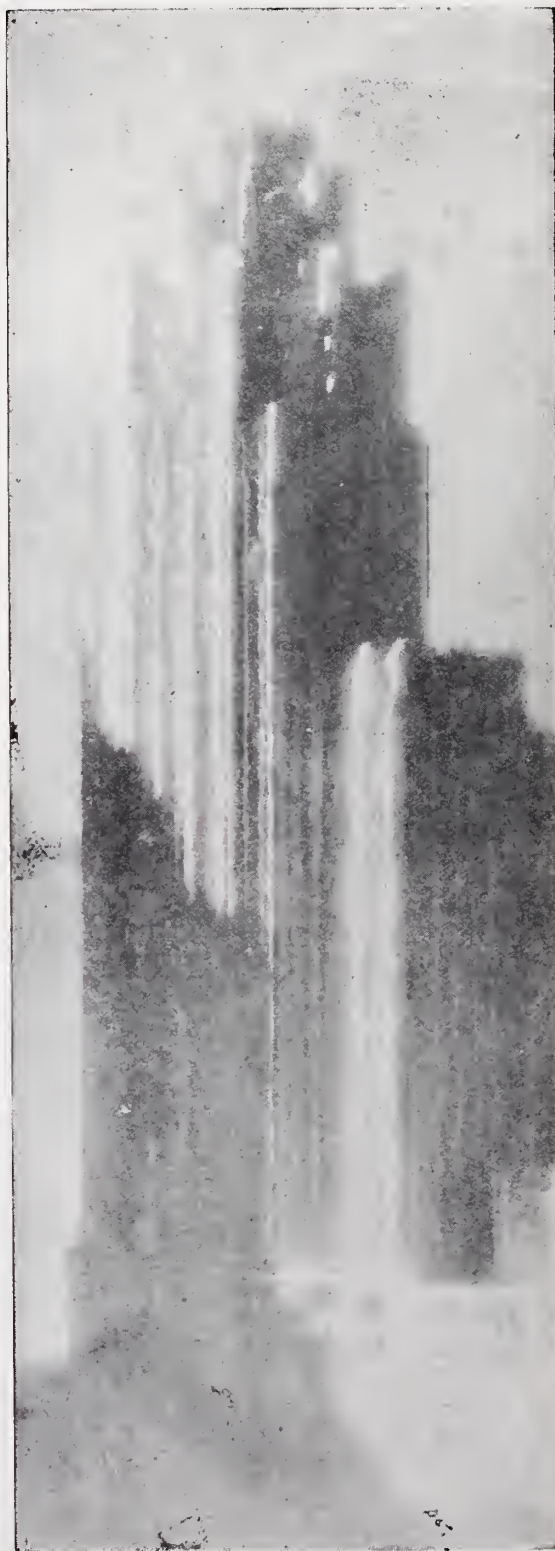
In order to present most tellingly, with its fascinating background of hurrying human figures and gigantic machinery, Smith has divided the material into separate sketches, each of which forms a study of a scene, an incident or a personality. The character portraits are composites into which have been woven the traits of many men. The result, for purposes of classification may be called fiction; but the basis of fact is evident, and the sheer naturalism of the telling makes the truth of the work as striking as that of a sketch by Stephen Crane.

Readers will find powerfully suggested the moods, the habits and the professional oddities of the journalistic clan, concerning which so little is known to the layman.

“JOSSLYN” is a novel that takes these characters through a real life romance that has very few parallels. “DEADLINES” provides the detailed character studies and “JOSSLYN” the story itself. It is the plan of Hollywood TOPICS to serialize “JOSSLYN” just as soon as “DEADLINES” has been run.

Here the reader will find writing that has won unstinted praise from such brilliant authorities as H. L. Mencken, Carl Sandburg, Ben Hecht, Heywood Broun, Ellery Sedgwick, Burton Rascoe and others who have written in glowing terms of the fidelity and beauty of Smith’s work.

Next week we will publish “In the Cave of Tongues,” and others thereafter. . . . fourteen in all. DON’T MISS THEM!



Smith writes about the “Spirit of the American Newspaper,” represented here by the Tribune Tower, Chicago. Another famous newspaper building next week.

AN ALIBI

The character portraits in this book are composites. The incidents are fictionized. It was inevitable that much of the atmosphere should be borrowed from that of a certain famous newsroom; but the author believes that he will be forgiven for purloining a bit of atmosphere. It is his hope that no one, a part of whose likeness may be visible in the mirror, will imagine that he discovers a full-length portrait of himself; that not a line of writing will cause distress to a single one of those to whom the book may be considered dedicated—“the boys.”

H. J. S.

1---The Day

IT is still dark in the streets, still dark among the flat roofs of our block when the day begins.

It is a winter morning before seven o’clock. Night clings to the city. Windows in some of the tall buildings burn with a radiance never extinguished; others spring into color ahead of the belated sun. On street cars and elevated trains that sail through the darkness like lighted ships the seven o’clock workers are arriving “down-town”. They are shabbier, more morose, than those who come later. It is hard to be bouyant before seven o’clock in the morning.

In the newspaper office desks and long tables stand in a twilight due to glimmerings that penetrate through the windows. Typewriters, grotesquely hooded, lie in ranks. Waste baskets yawn. The wires, clinging to the desks, are asleep, telephones have not yet found their tongues. The electric contact with the waking world is in suspension. What happened yesterday? What will happen today? The wires do not care.

A sleepy boy, shivering, his shoes trickling melted snow, enters the spectral room, carrying a bundle of morning newspapers which he lets fall upon a table. He sighs. He turns an electric switch, and the desks and tables spring into outline. The boy stares about him, stumbles over a waste basket, kicks it away, sits in a battered chair in front of the mouth of a tarnished copper tube that runs through the ceiling, and drowzes. He has barely settled down when he hears men coming in, and starts up. The men are two; young, but with graying hair. They have not much to say to each other. They do not even glance toward the boy. With a manner somewhat re-

pressed, but alert enough, they go to desks, call out for the morning papers, and start slicing them up with scissors. Ten minutes go by, while the clock ticks serenely and the windows become grey with creeping daylight; daylight that sifts down among the roofs and through veils of fog and smoke, that comes cold and ashamed and reluctant. It envelops in new shadows the bowed shoulders of the two young men, touching their cheeks with its own pallor, casting pale reminders upon the papers they are cutting. One man glances over his shoulder at the clock. The clock presently strikes a puny but preemptory "Ping!" It is seven o'clock. The day has begun.

Now enter through the swinging door, which flies back and forth impatiently, the staff. For some time the tramping of their feet, the sound of their breathing, their low laughter, the swish and creak of the door, fills the room. There are ruddy, careless fellows in this company, sanguine youths to whom strain and difficulty are nothing. They tramp, tramp, past the desks and tables, doff overcoats, strip the typewriters of their hoods, whistle, wink at each other, take final puffs of forbidden cigarettes, chuckle together over amusing things in the morning papers, and meantime remain secretly alert — for what? Not merely for the calling of a name by the city editor (now established at his desk and scowling at clippings). Not merely for the chatter of a telephone bell, which may mean a day's work for some or all. The possibilities are vague. The tingling of blood means only that this is a new day. Something is bound to happen. They do not mention this to each other. It is against the code for one man to say to his mate: "John, this may be a momentous day. It may bring fame to someone. This may be our great opportunity." Instead, one reporter stretches and yawns: "Well, here we are again, boys; back in the old squirrel cage, to do a few more turns for the antique Press. What of it? Say, do you suppose such a thing could happen as that I'd get an interesting assignment? Where's the bird who said newspaper work was exciting...."

They are like hunting dogs, pretending to be asleep, but with their ears cocked for the mysterious, the shapeless approaching event that is in the spirit of the day.

II

THE room is now full. In this loft, some ninety feet long by thirty wide, place is found for nearly forty men. At one end, the end farthest from the thunder of "L" trains, sits the city editor, surrounded by assistants, tables, telephones, filing cases, wire baskets, spindles, and boys . . . in that order of usefulness. Within elbow dis-

tance are the copy-readers, whom the city editor both prizes and reviles. They bend over their long, battered desk, some of them chewing tobacco unobtrusively, and jab with their pencils at piles of manuscripts, giving it an earnest and sardonic scrutiny. Just beyond them sit the telegraph editors, older men and more solemn of face, as befits those whose judgment grapples with majestic cables and Washington dispatches. The chief of these worthies presides at a roll-top desk upon which boys periodically dump a mess of Associated Press sheets, damp from their passage thru the tube. The desk has pigeon-holes crammed with dusty reports, statistics, speeches not yet delivered, and biographies of men not yet dead. The telegraph editor is just now arguing with the head proofreader over the spelling of a Russian name. The argument waxes hot. We pass on.

There is a group of desks pertaining to the three men who attend to the "make-up"; two of the arm-chairs vacant because their owners are in the composing room. And there is a large and excessively dusty desk before which, with his back to its intricate recesses, sits the news editor, from whom are supposed to issue ideas, solutions, and enthusiasm. None of them have issued from him thus far; but the day is still young.

Behind all this is the ampler space occupied by the staff. Three reporters, sprawled over their typewriters and strings of clippings, are doggedly pounding out "re-writes" of morning articles. Two more are deciphering notes of matters they have just heard over the telephone. Four others stand by a window, engaged in brisk discussion. Are they discussing politics, prurient plans, or prohibition? None of these things. One overhears: "I doubt if Wells is such a scream in England as he is in America. Now, when it comes to Compton Mackenzie...."

A boy approaches one of these reporters and says, triumphantly:

"Wallace, Mr. Brown wants you."

"Right."

The literary causerie continues during Wallace's absence. He returns, pulling on his gloves. A stir among the unassigned.

"I've got to interview Sir Scammon Scammonton, La Salle station."

"Sorry for you. Must be dull day."

"It is," grimaces Wallace, swaggering off.

A dark-haired reporter sits penciling lines upon rough paper, and looking out dreamily into the hurly-burly of traffic and over the chaos of cornices and water tanks visible from the window. He is far, far away from all this. The lines he scrawls are mystical, tender. He is a poet. And he is a very good reporter but his habits—

A stout man in the corner is writing: "It is understood that the non-partisan element in the county board...." but his thoughts are upon Japanese prints. He is an amateur of Japanese prints.

In another corner a tall and slightly grey-haired reporter stabs with his cane at a vagrant cockroach, while shadows of reverie and discontent flit across his face. He was lately in Europe, whence he returned in disgust, shouting for the "good old life". Now he is yearning for Europe again. A novel that he began to write lies, yellowing, in a corner of his desk. He would like to go to Mexico or California. He applies every week for some trip or other. Meantime he meticulously does what he is told to do.

And then, there is a Cub, who sits bolt upright before his idle typewriter, eagerly, lovingly watching the distant city editor from whom today—yes, this very day—may come that "good assignment". Something exciting. Good Lord, if they would only let him—

It is a dull day, yet there is a restless movement of the commonplace which at last pulls nearly all these men from their trifling or their brooding and sends them out into the city, out into the slushy and gloom-fast streets, out into the enormous glittering skyscrapers, to run down little events. They scatter, with their various moods of hope, disgust, scorn, or vivacity, to thread their way through the city.

The office, emptied of the staff, retains only the "desk men". These are now a little relaxed. Not only has the day's program been laid down, as far as possible, but the first edition, which has furnished a few minutes of tension, is on the presses. From regions far below there comes a muffled thunder, a jarring that faintly shakes the desks. In the news-room silence, compared with the recent pecking of typewriters and murmur of voices prevails. The desk men straighten up in their chairs, sigh, and stretch. One of them pulls from a drawer a thick novel and reads.

It is a pause. But during this pause life goes on, climaxes prepare. Something draws nearer.

The managing editor, a heavily-built being with harsh spectacles, prowls into the room, gazes about and halts, watched apprehensively by a benchful of small boys. He disregards the juvenile array and swings heavily, thoughtfully, over toward the desk of the news editor.

"What's doing?" he demands, in that voice whose cadences can convey so much wrath, so much bitterness—and so much sweetness.

"Nothing 'special.'"

"Hump!" exclaims the Old Man, and retires to his den.

(Continued on next Page)

III

THE Old Man has officially stigmatized the day as dull.

Boredom is the word.

Take a score of keenly sensitized men, confront them with routine, and the result is boredom. However, they can endure this, just as they are able to stand severe and long-continued excitement. To those who most tremble with suspense or burn with pride there comes the profoundest lethargy; but they have learned to swim in it without impairment of spirit. Here is a faculty which they have in common with musicians, actors, and other artists. These men in the news room have traces of the creative temperament, which hibernates, then springs up with new vigor. In some of them it is faded, grown old, or hidden behind stoicism. But in the oldest and most morose of the "desk men" there lives a spark of dramatic instinct, which lights the weariest face at the coming of a "good story".

Nothing of the kind now animates them. They labor on in an incessancy of tasks which must be done at once, even though scarcely worth doing. They must be rapid and skillful without being driven by interest. Throughout the newspaper plant a finely-timed engine, deftly blended of the human and mechanical, is turning, turning. Everything must move; the grotesque arms of the linotypes, the lumpishly-moving tables of the stereotypers, the gigantic, glistening coils of the presses, the rolling sidewalks upon which the finished papers slide toward the delivery wagons. All must turn with the clock-tick. It makes no difference whether the day be dull or thrilling. The relentless machinery waits for its injections of human intelligence. The world waits for the news. And always, among these men in the newsroom, there is a dim sense of the mechanism forever at work below them, a tinge of fear lest, through some fault, there be a break in the process, a dreadful pause in the endless tune. So, driven by habit and by their sub-conscious perception of their membership in the whole activity of the building, they contribute by pencil-strokes, by orders, by corrections on proofs, to the flow of this activity.

As the half-hours pass and the day mounts to its meridian, there is a tensing of efforts. Almost casually, two editions have already been issued, inspected and forgotten. But now one can feel the climb toward a greater enterprise, the "home edition", the daily bugbear whose tradition is that it must be more comprehensive and correct than either of its predecessors. There is no more lassitude along the copy-desks; the piles of unread manuscript mount too fast. The staff is back, for the most part, and the spatter of typewriters deluges the silence. Boys run by with clumsy steps. Bells ring. The air

hisses in the pneumatic tubes. The long, low room echoes to a thousand movements, a thousand utterances. Yet despite the forte of the news-room, one is aware of the fortissimo of the city itself. For outside of the newspaper office, as well as within it, the day is at its height. Skyscrapers now are belching out lunch-hour crowds, and the shopping streets are filled with joyous, vivid streams of people. Messages from this turbulence reach the newspaper office; cries come across the roof-tops; the symphony of the city, with its roars, whistles, bellowings, arrives modified but clear. And if one puts his ear to the wires he can fancy that he hears the shrill and terrible voices of a hundred other cities where life seethes, even though "nothing is happening". One has a vision of potentialities of achievement or of disaster in these agitated centers of life. Straight out of the seeming commonplace of their movement in pursuit of tasks or fun will emerge the dramatic shock that the news-room is waiting for. Something is bound to happen.

IV

SOMETHING does happen.

First there is the sharp outcry of the Associated Press telephone, distinct from all the other bell signals. The telegraph editor picks up the receiver and listens. Without a quiver of lips or eyebrows he reaches for paper, and scrawls. The vigilant news editor sees the rigidity of his shoulders, the light gleam of his eye, and rises. The copy-readers look up. An instinct awakened by tiny signs, too tiny for the eye of laity, warns "the desk" that this bulletin has a high voltage.

The news editor stands reading as the hand of the telegraph editor traces: "Washtn. . . . bomb on steps. . . . treasury building. . . . 2 killed."

The telegraph editor hangs up the receiver. For an instant he and his chief stare into each other's eyes. But nothing is said. The implications of this message are self-evident.

"Ask Mr. Barlow to come here," the news editor murmurs to a boy.

While the boy skates nonchalantly off, the editor with a hand that cannot keep pace with his brain, is writing notes that fly from his pad to distant parts of the building. Simultaneously he is calling earnestly on the house telephone for the circulation department.

Barlow, the make-up editor, enters, heavy-set, frowning at being called from his nearly-completed pages of the home edition. At his heels treads easily but ominously the Old Man, whose presence pervades the room like fate.

The news editor flies at Barlow and mutters to him a paraphrase of the bulletin, which by this time is being masticated by a linotype machine. Barlow's frown vanishes. He gives an eager

nod, seizes a just-written sheet of paper headed "eight-column line, rush extra," and takes it with him as he makes long, heavy strides toward the composing-room door. His eye's mind has mapped out a new first page. At the door he stumbles against a boy and leaves behind him an echo of brief profanity.

The Old Man is told the news.

"I thought it would happen some day", he remarks. He eyes calmly the "telegraph desk" where now two men are working frantically, while another takes two more bulletins from the telephone. Elsewhere in the room there is little commotion. The usual group of reporters are arguing the usual topics. "Peck-peck" goes the Cub's typewriter, grinding out some trifle or other.

Suddenly the young city editor emerges from his nest of telephones and comes down the room at a half-trot.

"They've tried to blow up the federal building here," he snaps, with a half joyous, half-bitter gleam in his eyes. He dashes back to his desk, followed by the shadowy bulk of the Old Man.

The news editor begins to swear, and laughs instead, having in mind Barlow and his forms. "This will finish him," he thinks, as he speeds toward the composing room. Out there he finds Barlow and his assistant under full steam "breaking up the paper", ordering gleaming stacks of type about, shouting at printers above the perpetual clackety-swish of the linotypes, crossing out and writing in words upon the "schedules" that name the leading articles for various pages. The coatless printers saw the type with their blackened fingers, chew tobacco, and register unconcern. Type lies strewn, in bundles of lines, all over the "stone". Long galleys of brass are piled up like cordwood. Up to the high, glass-roofed ceiling resounds the turmoil of the "stone". The battered clock points imperturbably to 12:05. And at 12:25 all this puzzle must be cleared.

Taking Barlow by the elbow, the news editor speaks in his ear. The color surges into Barlow's face. Still speechless, he darts to the half-complete first-page "form", and roars at the printer whose hands are flying over its columns. The printer hears and nods. He must change everything. What of it? All in the day's work. But the composing room foreman, sauntering up, tosses in the remark, "Tearin' up again? You'll never make it," and with a wave toward the clock, passes on.

"We've got to make it, Jim," the news editor cries after him. Then, like a man watching two boiling kettles at once, he hastens back to the news-room.

Within the last two minutes the news-room has been transformed in spirit. Everybody has straightened; everybody has caught the stroke. Who said newspaper work was monotonous? seems to shine from the faces. It is

gorgeous. The telegraph editor and the city editor are in two separate whirlpools of movement. Boys rush at the telegraph editor and slam sheets of copy upon his desk; the man at the telephone shoves scribbled slips toward him. He rapidly assembles and groups these, discarding some, piecing others together, laboring with his whole mind to form a story sequential and lucid. A series of flashes are passing through his mind: "Doubtful if they'll get this bulletin in.... There'll be an awful mess for the next edition." And farther back in his mind occur thoughts more private, such as: "That rumor the other day about the reds was right," and "I suppose the wrong man will be caught, as usual." But his routine brain-cells, his hands, go on shaping, shaping. And save for an out-thrust lower lip he betrays no agitation.

The city editor is twice as busy as this. He has had to scratch off a dozen lines of copy for the home edition, to dispatch six men to the federal building, answer (and get rid of) three persons wanting to know if he was "posted", listen to general orders from the Old Man, alter a headline that did not "fit", and map out a sort of program for the rest of the day. His mind is ablaze with enterprise and pierced with apprehensions. Who knows but a rival paper has already beaten him? He will not be beaten. He sends out to every part of himself a desperate signal to function, to be alive. His tongue is dry; his voice threatens to scream. He is at bay, fighting an invincible alliance of enemies: The clock, his rivals, the tangle of things to do, his own rebellious nerves, the nerve reactions of everybody else. He calls upon his uttermost reserve. He is four men in one. He is enraged at life—but he is deliriously happy. And there flits through him a wan joke: "I suppose the police will call it a sewer-gas explosion." The joke, which goes unspoken, is extinguished by a wave of perception, vaguer than these words, but suggesting to him that society is a brutal and turbulent thing, and bringing to him like a passing flash of the cinema, a picture of the federal building portico in ruins, and of bodies lying there.

Through all this pierces the realization that the home edition has gone to press. The turmoil around him is no less, but here is the face of his friend, the news editor, emerging from the delirium.

"How's it going, George?"

"All right," he hears himself reply.

Wallace, the reporter, leans up against the desk.

"Well, boss," inquires Wallace with a subdued twinkle, "how much on the great Sir Scammon Scammonton? He says—"

The city editor becomes aware of Wallace, and halts him with:

"John, jump down to the federal building—take taxi—forget about that damned Lord—"

Wallace is off, murmuring quaintly: "I obey, boss, I obey."

City editor to news editor: "They think there are six dead down there. A delivery wagon was blown up. There are pieces of horse all over the street. The district attorney says—"

"We'll have to make four separate stories of it for the First Final. At least four...."

"I know. It's a big plot, of course. Oh, is that Billy on the wire? Give him here."

The news editor moves on, devoting a glance to the bowed backs of the local copy-readers, to whom the fury that began with the telegraph desk has now been transmitted. Their eyes bulge with the interest, the horror, of what they are reading. One counts with his fingers the number of letters required for a certain heading. A book that another, a placid, grey-haired man, was reading, has fallen to the floor, and lies open at the title page, "Growth of the Soil."

Reporters who have come in already from the explosion are mauling their typewriters, slamming the cylinders back and forth with a rattle like rifle fire. A constant yell of "Boy!" Dust, colored by the pale noonday sunlight, swims, serene and beautiful above their heads. Murmurs, chucklings, imprecations mingle in a flow of sound; the expressions of the fever that has seized the staff. They are painting, painting. The picture will be hurled out into the streets, seen, and lost. All are artists now co-operating on the big canvas of the First Final. They are instinctively making art of it, discarding, heightening and coloring. Yes, they can color some things, so that the hasty reader can tell them as more important than others. Maybe they do not distort facts; they do not so much distort as rearrange. They suggest perspectives, and introduce good lighting for this tale of tales.

All the while, into their hands is being poured more material, and more. The wires say that the nation is aroused. "The White House has let it be known that...." The wires sing with theories, conjectures, revelations. The tragedy here at the federal building is in the foreground. A notebook has been found among the rags of one of the corpses, with code words in it. Wallace is reading sentences from this book over the phone. The district attorney is giving out a long statement. Every minute a member of the staff enters with details which he regards as "bigger stuff than anything." Evidently the mystery of this story is deeper than we thought. It will be unraveling itself for days. We shall be pestered with it for days. What a plague! But what joy!

Meantime, behold it is two o'clock, and the First Final stares us in the face. Ah, here comes the Old Man. "The composing room is swapped." We thought so. "Throw away everything except explosion stuff." The market reports must go in uncorrected. The speech of a distinguished guest at a luncheon goes on the floor. The Cub has written five hundred words about hospitals and he is told he is a fool.

The inexorable clock—the damnable, gliding clock. The waiting machines. The waiting world.

We are desperate men.

We go to the "stone" to make up the First Final. Once more, chaos; bigger heaps of galleys, greater muddles of type. Parts of stories are lost; parts of others are still lagging on the linotypes. We lose our heads, and quarrel. We become children and say: "Who's blaming me for it?" "I told him to do it." "Good God, this gang is going to pieces."

The type pours to the "stone" from all sides. The pages lie, broken, hopeless.

This time we shall never "get out".

And suddenly we find that it is all done. The forms are full. The last one is being locked up, and slid into the outstretched hands of the stereotypers.

We glance at each other, wipe off sweat, and grin.

V

THIS is a splendid product of ours, after all. The boys are bringing in papers, staggering under the bundles. We spread them out on the desks, admire and criticize. It is scarcely possible we did this. Thirty minutes, twenty minutes, ago we were writing the words that now peer at us from the pages, faintly familiar creations that have arrayed themselves in a manner distinctively their own. It is all there as we had planned it in our frenzy. The house has risen from that chaos at the "stone". The event that has shaken the country's nerves lies there embodied in types of varying blackness and size, making a structure with girders and gables, with foundations and flourishes. A structure nevertheless, built to last but a day, to outlast scarcely even our pride in it. Our pride in it is momentary. We are conscious that we have conquered. This feeling is confirmed when our rivals are brought in, and their paltry efforts to keep pace with us are seen. But we are too wise, or too weary, to gloat more than for that moment. Tomorrow may snatch this triumph away from us. And besides—

It is the Old Man's voice:

"Look here, we say in this head that three wheels of the wagon were blown off; but in the eye-witness account it says—"

(Continued on next page)

And he lays a broad thumb upon the column.

Two or three men, among them the city editor, respectfully examine the discrepancy.

"There's always something to spoil it all," grumbles the Old Man, and bears his newspaper away, grasped in both hands, while the staff exchanges rueful winks. The city editor slips on his coat and says savagely to the news editor: "If I don't show up tomorrow you can guess why." His eyes burn in his pale young face. He flings himself out, biting off the end of a cigar. The eyes of the grey-haired copy-reader follow him humorously, tenderly.

The news editor turns to the disposal of matters for the afternoon. The greater part of the afternoon still remains. There are still "late developments". There will be a "rush hour extra". The news editor walks back through the room, remarking to the "desk" as he goes: "Nobody off early today. We'll need all hands!"

They look up, unamazed. Were it to go on forever, they would still be unamazed.

VI

BUT at last it is five o'clock, and the very last extra of all has been patched up, and there is nothing more to do.

Darkness has come again. It seems now to have been scarcely ten minutes since the first of those alert figures entered through the swinging door; but the evidences of a complete day are all about: Waste-paper ankle deep around the desks; waste-baskets crammed with torn newspaper sheets; pencil butts, proofs, crumpled notes.

The men, the last of them, are putting on hats and coats and departing. They go wearily and sulkily. The emotional storm in which they have been tossed has left them chilled. The more thrilling the day, the more leaden its close. This product, conceived with such skill and speed and evolved with such fury of zeal, is already scarcely more than waste-paper. The men tramp gloomily into the hall, turning up the collars of their overcoats and peering into the shadows of the gloomy corridor. They go down the elevator, grumbling, but still with a vestige of elation.

"Well, that was some day," they mutter.

"Some day," echo the dying voices of the linotypes.

"Some day," groan the presses from the basement.

The men, slackened in spirit, cynical about it all, exuding revolt, are happy in spite of everything. "Some day," to be sure. They will tell their wives and children about it. They will meet acquaintances who will respectfully ask their opinions, because they are news-

paper men.

There are new furrows in their faces; but their youth is inextinguishable.

The grey-haired copy-reader, who is last to leave, watches them go, turns out a light or two, and slowly prepares for the street. And he thinks about these men, who, in a way, he loves:

"I wonder what draws them into this game? I wonder why they keep at it, the game being what it is. I wonder what the fascination of news is. I wonder what news really is—

"The continuousness of it all; the knowledge that no matter what we do today, we must do better tomorrow—

"The unendurable boredom; the unendurable excitement—

"Maybe we stay on because life is like that, and we get more of life here than somewhere else."

VII

THE only lights remaining are two that burn dispiritedly at either end of the long room. The wires sleep again, oblivious of the sparkling, but dreadful world. The battlefield is deserted.

Now enter two sad-faced elderly males in soiled and shapeless clothing, carrying large sacks. Into these they dump contents of waste-baskets, and bundles of scraps. They seem very, very old and depressed. In and out among the desks they go, muttering to themselves, and clearing away the dull traces of the splendid task. These specters know nothing of the efforts or the victories just recorded. The voices of the city, the cries of the newsboys, the tooting and tinklings of the streets, are nothing at all to these aged scavengers. Outlived—all outlived.

Having finished their funeral task, they go out and the room is left to its memories, the wires to their slumber.

So ends the day.

(Continued from page 8)

MOVIE INFLUENCE AND RELIGION those pictures. A man has to be something of a scholar to recognize how painstaking and thoroughgoing is the research involved in producing two dramatic triumphs like "The Ten Commandments" and "Ben-Hur".

The other element of reverence is absolutely conserved here. What the people wish and desire in the handling of religious themes is this high regard for their deepest emotions. I am not arguing for the maintenance of superstition, in fact, something far different from that. You can't breed a great race without reverence and Heaven knows we haven't any too much of it in America. Men like DeMille and Niblo and their associates have clearly understood this fact and all lovers of religion are deeply indebted to them. I have used these as great examples. There have been other quite wonderful contributions and I am persuaded that this field is only just entered. Let no one get the idea that I would confine Motion Pictures to great religious productions. There is a vast educational field for drama and a field for sheer entertainment. We need to laugh and play, but let us keep it clean and wholesome.

By the way, I believe that the screen will

reach its ideal, it its directors and actors are found regularly in the church and synagogue.

What kind of a minister would Douglas Fairbanks think me to be if I were so busy preaching that I never saw a picture? I think exactly the same thing about him as an actor if he never goes to church. Please say to all the Moving Picture boys and girls for me that every son and daughter of them ought to be in Church next Sunday morning. If they work six days in the week producing and playing, the world won't die for the lack of the pictures they would make on Sunday and their bank accounts will be quite as fat as they ought to be and you can tell them all for me that they will be particularly welcome at the Wilshire Boulevard Congregational Church.

(Continued from page 9)

THE NEW OLYMPUS

rivalry, jealousies and snobbishness that her work became insincere and artificial. Add to this poor subject material and a desire to hide her heartaches and the spiritual side of her work crumbled and has been forgotten.

It has been well said that through suffering we attain and it was never more true than in spiritual expression. Bernhardt made use of every heartache. They were the hooks by which she grappled for her soul and brought it to light in her work. In this blessed, but foolish, America of ours, it is the fashion to hide our hurts and our heart-hunger and the more we hide them the more we inhibit our natural emotions and expressions. We are truly a poker-faced nation and every mobility of face becomes an improper gesture and must be censored. There were no drawn shades before the eyes of the Negri in her foreign work. Now she gives one the impression of an effort of great concealment—at all times fearful that for some fleeting instant she may pull up those shades and give the world a glimpse of a soul in agony. Her recent sorrow may change all this. I sincerely hope so for she is a great artiste. But, again, it may cause her to pull the shades all the tighter.

Nazimova was another who could have risen to great heights. She was never afraid to bare her soul to the public and her work was made with greatness until she became imbued with the idea that she was author, director, cameraman and producer as well as star of the picture. She had a niche that she could fill magnificently and with splendid spiritual power. Had she stayed in it, she would today be the outstanding star of the silver screen.

Some time ago I witnessed a preview of a short reel subject. It was adapted from Tom Moore's immortal poem; "The Last Rose of Summer." June Norton, a daughter of Vienna, (I am told) who recently came to America at the close of the World War, played the leading part—a dual role of a young girl and a woman of fifty. I was utterly astounded at the spirituality portrayed by this young actress. Later, I had the pleasure of seeing Miss Norton in a feature picture. In the latter characterization, her work was an inspiration and she demonstrated conclusively a great spiritual force.

One still has great hopes for Norma Talmadge. She very evidently has come to an impasse in her spiritual life. She is searching but she does not know what she is searching for. Her work shows a spiritual listlessness that can come only from spiritual dissatisfaction and once she shakes this off and uses the great latent spiritual force within her we may hope for the best work of her career. Miss Talmadge has always placed physical beauty ahead of spiritual beauty and this has interfered greatly with the finer shadings in her interpretations. Physical beauty for this reason has caused more grief in the profession than a pestilence.

(Continued on page 27)

THE WRESTLING GAME

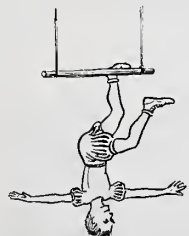
By Lou Daro

WRESTLING, in my mind, represents the maximum of muscular endeavor. This sport encompasses every vital athletic quality—strength, speed, agility, smart strategy and keen eye. Other sports have a certain appeal to me as my entire life has been spent in association with all forms of physical competition. I like a little boxing, some football and an occasional game of baseball. But wrestling is my idea of the greatest of sports and the most natural form of athletics. It is also the oldest. There is no beginning to its history. Men wrestled from the time that our cavemen ancestors grappled, barehanded, for existence.

The Greeks were the greatest wrestlers of ancient times. Especially the Spartans, whom history proves were the mightiest of ancient warriors. The fact that the Greeks were students of anatomy enabled them to know just where to apply the various holds, and how.

The Romans later took up the game, but the Romans, rapidly approaching a materialistic state, did not fancy wrestling with only the olive wreath up as a prize for the winner. They finally decided to make monetary rewards to the victors in their tournaments and so it is the Romans who deserve credit for the origin of professional wrestling.

This is just a small prelude to the story which the editor of *Hollywood TOPICS* has asked me to write on wrestling—the game I love best and the sport to which I have given my life in an effort to elevate it in the eyes of the public and to conduct it in an honest and upright manner. That I have succeeded is demonstrated in the fact



AT THE AGE OF 7 LOU WAS ATTRACTING CROWDS AS THE TRAPEZE PRODIGY

that thousands of ladies attend my semi-monthly shows at the Olympic Auditorium in Los Angeles, many of them unescorted.

The greatest grapplers of the times have been brought here as a result, including World's Champion Joe Stecher, Stanislaus Zbysko, Jimmy Londos, Renato Gardini, George Kotsonaros, John Pesek, Wladek Zbysko, Richard Schikat, Hans Steinke, Nick Lutze and Paul

Jones. The forthcoming match between Stecher and "Strangler" Lewis will climax a series of outstanding matches at Olympic Auditorium under my direction.

How my association with wrestling came about is a long story. If I may be permitted the reader's attention for a few paragraphs here I will endeavor to briefly outline my own career so that in succeeding chapters you will have a fuller conception of what relation I am endeavoring to establish with wrestling as a game in the sporting sense of the word.

At the age of eight years, in New York, I became fascinated with the "lure of the circus", as it has been tersely termed, while watching the Barnum show there.

Upon learning that "the greatest show on earth" was going on a five-year tour of Europe, I immediately decided to join them. As a consequence I sailed away on the good ship "Barbarossa" as a stowaway. I had prepared an ample supply of food, but I soon learned that



AT 14 HE FILLED THE HOUSE AS THE BOY CHAMPION WEIGHT LIFTER

water is just as essential to life as is food, even on the broad seas. When I was eventually discovered hidden in the life-boat in which I had secreted myself my throat was parched with thirst. Only the timely discovery of the young stowaway by Otto Silberg, master of the Silberg troupe of trapeze performers, saved me from what undoubtedly would have been a very severe sickness.

Silberg took a liking to me and, seeing that I was a strong youngster, he immediately began to train me for a trapeze act. That is certainly some ordeal for a kid to experience! Silberg knew the game. He treated me much in the same manner that a lion tamer treats a lion, except that he did not actually use a whip. He threatened me—told me that if I missed my partner's hand he would take away the net into which I was falling. Silberg had a keen knowledge of psychology. He was harsh in his instruction, but it was for my own benefit.

When I had reached the age of ten I could do one twist and one somersault in the air in my 80-foot journey. When



(EDITOR'S NOTE: In this heyday of million-dollar boxing bouts, gilt-edge baseball and football games and the many other forms of professional sport, the wrestling game has not lost its strangle-hold upon the multitude.

As in days of yore the gentle art of arm-yanking, toe crushing and neck twisting is a shining magnet. It is Los Angeles, home of the movies, that is also the haven of the pretzel pastime. Here Lou Daro reigns supreme and we know that his words here not only have the tang of popular interest, but the essence of authority as well. This is the first of a series of four gripping articles)

I revealed to Silberg that I had the proper amount of nerve he treated me with more consideration.

I toured Europe with the circus and it was the most interesting time a boy could spend, traveling in strange lands, learning different languages, and visiting historical places of interest.

The circus came back to America at the end of five years—but I remained in



LOU DARO THE STRONG MAN AT 19 HE LIFTED 6 MEN ON A BICYCLE AT THE HAMMERSTEIN THEATRE IN NEW YORK

Europe. I did not communicate with my parents for I feared that they would exert enough influence with the proper authorities to cause my return home, inasmuch as I was still a minor. When I was seventeen I came back to New

York and rejoined the circus for a three months appearance.

One afternoon, as I was poised to do my 80-foot dive in Madison Square Garden, where the performances were held, I saw a commotion in the first row of seats below me, but I paid no



LOU WOUND UP A SPECTACULAR WRESTLING CAREER, BY DEFEATING B. F. ROLLER, THE WORLD'S BEST, IN 17 MINUTES.

particular attention to it. The circus attendants were carrying out a woman who had fainted, but inasmuch as this was a frequent occurrence, we performers had become calloused to the situation. However, this was no ordinary event.

When my act had concluded, several of the circus attendants rushed up to me and said that the woman they had carried out had been looking at me, suspended high in the air, and shrieked, "My boy!" at the top of her voice and fainted away.

Piqued by curiosity I went to the circus hospital. What I had half expected was an actuality—for, indeed, it was my own mother. She had recognized me from afar after all of these years. We had a joyous reunion and from that time on I always made my



CAUGHT CANNON BALLS FOR ORPHEUM AUDIENCES

home with my folks when I was appearing in New York. Naturally, I was the hero of the neighborhood and my mother and father agreed that I should continue in my chosen profession.

At the age of seventeen this circus performing had developed my physique to a point where I was regarded as the strongest boy in the world—at least by Mr. Barnum's press agent. So, in the winter, when the circus was laid up, I signed to put on a strong man act at Huber's Museum on 14th Street in New York. From there I went to the Keith circuit in Arthur Hammerstein's

famous theater at 42nd and Broadway.

I posed to show muscular development and lifted two men on an old-fashioned



DRIVING A LOADED AUTO OVER DARO'S CHEST AT THE NEW YORK HIPPODROME

tandem bicycle six inches from the floor six times at each performance. Hammerstein finally billed me as his star feature in the New York Hippodrome at a salary of \$1000 a week. I performed twice daily, permitting two automobiles, each weighing 7000 pounds and loaded with passengers, to run over my chest at a speed of thirty miles per hour. This was billed as "the most sensational, death-defying act ever attempted by a human". I was with Hammerstein for a year and although I made over \$50,000 in that time, at the end of the twelfth month I was in debt. I was a soft mark for friends in distress.

Later I worked on the Orpheum circuit, doing strong man tricks such as bending two-inch steel bars around my neck, driving eight-penny nails through a board with my hand, and pulling against eight horses. All these tricks are real feats of strength, but the element of placing the strength at the strategical points plays no unimportant part.

The act of pulling against the horses was the one that proved my undoing as a strong man. It happened in front of the McKinley Theater in Canton, Ohio, when I pitted my strength against that of six horses—brewery horses.

In this test of muscle the pull of the equines had to be steady against my brace. A little boy who was playing with a willow switch crowded close to the rear horse and accidentally struck him. He leaped forward and with him went my right shoulder and my future as a muscular marvel.

"Bonesetter" Reese of Youngstown, Ohio, set my arm and I was six months in the Logan Square Hospital of Philadelphia.

(To be continued next week.)

(NOTE: In succeeding issue Mr. Daro will tell the readers of Hollywood TOPICS of how he became a heavyweight wrestler; of his matches with the late Frank Gotch, Dr. B. F. Roller and other famous matmen. He will also give his views on the various styles of wrestling, including Graeco-Roman, catch-as-catch-can, and Jiu-Jitsu. He will name the men he believes were the outstanding grapplers of yesteryear and also the great of today. He will describe the most fearful and effective holds, grips and tricks of the game. DON'T MISS IT—NEXT WEEK!)

Beauty Hints

By Sadye Nathan

Is Your Skin As Young As You'd Like It To Be?

A Beautiful complexion lost is hard to get back. A beautiful complexion safeguarded, and made more beautiful, is a simple matter in skin care. Women all over the world have found this to be true. The thousands of healthy and pretty skins you constantly come in touch with overwhelmingly proves the argument.

LeFebvre, the celebrated French beauty expert, in a recent article on beauty culture, said: "The texture and the exquisite skins of beautiful women everywhere must be watchfully cared for, or, like fragile flowers—like sun-ripe fruit, they wither—they fade." You owe it to yourself to protect and keep your complexion perpetually youthful and beautiful. And, you can accomplish this if you follow my simple directions.

A clear, smooth, satiny skin not only makes one look younger, but makes one feel younger too. And a rose-petal skin is the greatest reward for living up to and obeying three simple beauty commandments: Cleanse, Nourish and Protect your skin.

CLEANSING, far more thorough than soap and water can give, is necessary to rid your skin of hidden impurities. The exceptional Cleansing Cream, manufactured by a reliable manufacturer will go to the very base of the pores and expel imbedded dust, grime and foreign matter that often veils a lovely youthful complexion.

The tiny wrinkles around the eyes, nose and mouth will readily yield to a good Nourishing or Tissue Cream. Worn out cells and a new tissue will be the ultimate result by its use every night. It also tends to make the skin firm and healthy.

Protection of the skin is also very essential. Any reliable make of vanishing cream if used in conjunction with the above mentioned creams will give the complexion a satiny texture and resist all efforts of the sun, dust and wind—the three elements that play havoc with sensitive pores.

If your skin is too oily, this will correct it.

If the skin is dry and tends to flake, this will keep it smooth.

If powder and rouge tend to streak on your face, this foundation will end it. You can powder over it as many times as you will—rouge a dozen times a day if you wish—neither will streak your skin nor cake on it.

It stops pore clogging by fostering normal action of the pores. Exercise, dance—do anything you will—and your skin will be smooth—without shine or flake.

THE required action is to normalize the skin to youthful fineness. Thus it goes further than acting merely as a temporary base. Working on entirely new principles by simple home treatment or used in connection at your favorite beauty shop it will absolutely normalize an oily skin to shineless texture. At the same time it also normalizes a dry skin and will restore a natural charm to the complexion.

For the benefit of those who desire my advice, I will answer questions regarding "Beauty Culture" in this column. Do not be afraid to write me anything pertaining to your needs on this subject. Your letters will be treated in absolute confidence.

Sadye Nathan's next article will treat on Massage.

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"Lifting the Lid of Human Nature"---By Blanche Holmes

FAMOUS INTERNATIONAL GRAPHOLOGIST, CHARACTER ANALYST AND VOCATIONAL ADVISER.

Psychology, the revealer of the inner secrets of human nature, is the modern magician who waves the wand of Science, and irresistibly draws all men and women to view the hidden secrets disclosed—the secrets of human nature, what a man is in his heart, his secret consciousness, a very different man or woman to the one we meet and think we know on the street. How often, not only in books but in daily life we see a man of charming manners and genial smiles who, at home, in the bosom of his family is a petty tyrant, whose self-indulgence and outbursts of temper make the household tremble.

Psychology pays but slight attention to the various wrapping, the mental disguises which most of us assume, and strips away the outer garments to discover the hidden man beneath. Psychology has no respect for persons, no servile toadying to the great, since silks and rags are cast aside by a science to which both are alike meaningless. Not the outer man but the inner personality is subject to the lens of scientific research, the mental quirks and twists of human nature, being thus uncovered.

More than one method has been employed to dissect the human brain of the living subject under investigation, with amazing results and for various purposes. To solve the enigma of the increase in crime, or to unravel the problem of the most efficacious system of education, Psychology is called in, and the discoveries already made in this direction are little short of marvelous, though the science is as yet in its infancy. Physiognomy and Pirenology throw light on psychological studies, but owing to the fact that the mind and nature of a man may change far more rapidly than can the outlines of the face, or the shape of individual features, while the bony fractures of the skull evolve still more slowly and, after maturity is reached, take years to record any change in the original contours, the earnest students of Psychology are now turning more assiduously to the revelations of Graphology.

The flexible mobile movements of the finger tips, and of the three nerves connected with the muscular motions of the hand, immediately reflect any change of thought or habit which by repetition modifies or emphasizes traits of character. It may be some sudden shock or event which suddenly transforms the original nature of the writer, which to the world appear as rapid conversions or preversions. Psychology looks from effects to causes, for this science deals in causes, and Graphology, the most modern up-to-date exponent of cause and effect reveals these with startling accuracy.

A little thought will show that this is only natural, for in the very movement of the pen the mind and body are co-operating. It is not strange then that Police Commissioner Wentworth in his book on "Personal Identification", wrote, "More than any other single gesture or habitual pose, a man's handwriting is the product of all that he has experienced and lived through, mind and body co-operating with every stroke of the pen."

Some may be under the mistaken impression that this science is but a modern fad, one of the many new cults or will o' the wisps which lure the imagination to phantastic pursuit of a shadow. Others, misled by prejudice, do not stop to discover whether Graphology is true or not, but like all thoughtless persons condemn without looking into the matter. There is nothing so easily demonstrated as the

truth of Graphology. A single penmanship is sufficient for the purpose, since Graphology is demonstrable and every letter which passes through the mail carrier's hands contains the proof of the accuracy of this Science.

Even so far back as the days of Goethe, one of Germany's most famous classical writers, the value of Graphology was recognized by his nation, Goethe himself being a student of the science. Indeed the French and Germans were the two nations who first investigated this science with the zeal common to truth seekers, and most of the valuable books on Graphology written over a hundred years ago are from the pens of French and German scholars. The Germans studied it mainly in its relation to education, and crime. Many books written in the eighteenth century, may be obtained in these languages, treating of Graphology in its bearing on education and its revelations of health or disease.

In Italy, the famous psychologist and criminologist, Professor Lombrosi, made exhaustive researches into the psychology of the feeble-minded as disclosed by their penmanship, and another Italian writer, Camillo Baldo published a book entitled "How to know the qualities of a writer by looking at letters he has written." Graphology is therefore not a modern science, although in this country its study has been neglected until recent years. Chief of Police, August Vollmer of Berkeley, invited me prior to my leaving San Francisco to visit his laboratory of criminal detection and to see his "lie detector" device. In the course of a long conversation I had with the Chief, he expressed his interest in the science and I was able to demonstrate its accuracy to him by analysing the handwriting of two of his officers.

The reporter who visited Chief Vollmer the

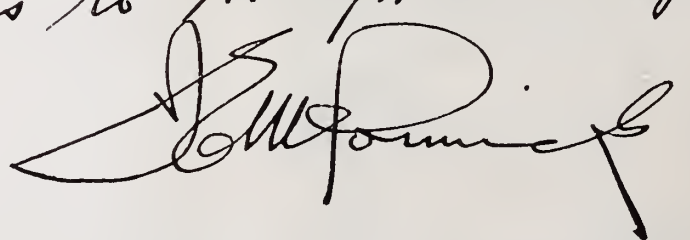
wrote, "The proper study of mankind is man," and yet, until recent years, this was the most neglected of all studies. How to acquire money, how to become famous, how to get the best of a bargain, how to have a good time would seem to attract the greatest number, who unwittingly fail to realize that they are merely dealing with effects—not causes, with the branches—not the root of the matter.

It is obvious that even the attainment of the above objects, irrespective of their merits or demerits, is the outcome of certain qualities and traits which we may or may not possess. To acquire money honestly, for instance, is the result of good judgment, ambition, perseverance and will power—steadfastness of purpose. The person who first takes up one thing and then another is not likely to be much of a financial success. "A rolling stone gathers no moss," as the old proverb tells us.

It would prove a great saving of time and effort if in place of the frantic hurry to get rich quickly, or the adoption of Wallingford methods to make the useful dollar, we were to stop and ask ourselves why we have hitherto failed to make good. Have we given sufficient thought to the means to be employed? Are we working at an occupation or task for which we are so adequately equipped that success is within our reach? Have we a definite object at all? If so, with our particular qualifications which is the best way to achieve our purpose? These and all other questions are answered by Graphology. It is the science which tells us wherein we are lacking, and what foibles we should seek to eradicate to arrive at our goal.

In next week's issue I will tell you more about Graphology and the many practical uses to which it can be successfully applied.

Success to Hollywood Topics



ANALYSIS OF PENMANSHIP OF

JOHN EMMETT McCORMICK

By Blanche Holmes

The originality of this signature is obvious even to the uninitiated, to those who have never given Graphology a thought, for it stands out in bold, clear outlines, and the incisive force with which the writer has concluded his surname is still further emphasized by the small hook with which the letter "k" terminates. The capital J. and E so closely interwoven of his given names, John and Emmett are so unique that among tens of thousands of signatures it would be difficult to find one approximating these contours.

Not often does the individuality of even famous men express such a forceful, unflagging energy and personality as that of John Emmett McCormick, and even the most amateurish graphologist could not mistake the significance of such a signature, nor the virile magnetic personality of the penman. While marked sequence of ideas—logical, deductive

(Continued on page 27)

follows: "Of Mrs. Holmes' work I am interested in it. She returned me a good delineation of the character of the two men who were of different types, mentally and physically. If her methods can be mastered by others and put in practice for positive results, it is well worth our consideration."

Of course, the science can be mastered like any other science, by those who are sufficiently interested in obtaining a knowledge of human nature to give the time which they would spend on any other study, a few hours weekly, to acquire the fundamental principles on which Graphology is based. But until the real value of this method of gauging human nature is more generally realized, it will still remain a mystery to the uninitiated.

Too many persons are under the mistaken impression that they know themselves, but this is only partly true for it is seldom we following day reported—his report being duly published in the "San Francisco Chronicle" as stop to dissect the underlying motives which actuate our conduct and which spur us to action or retard our progress. Long ago Pope

Greater Strength because it is properly "SET"

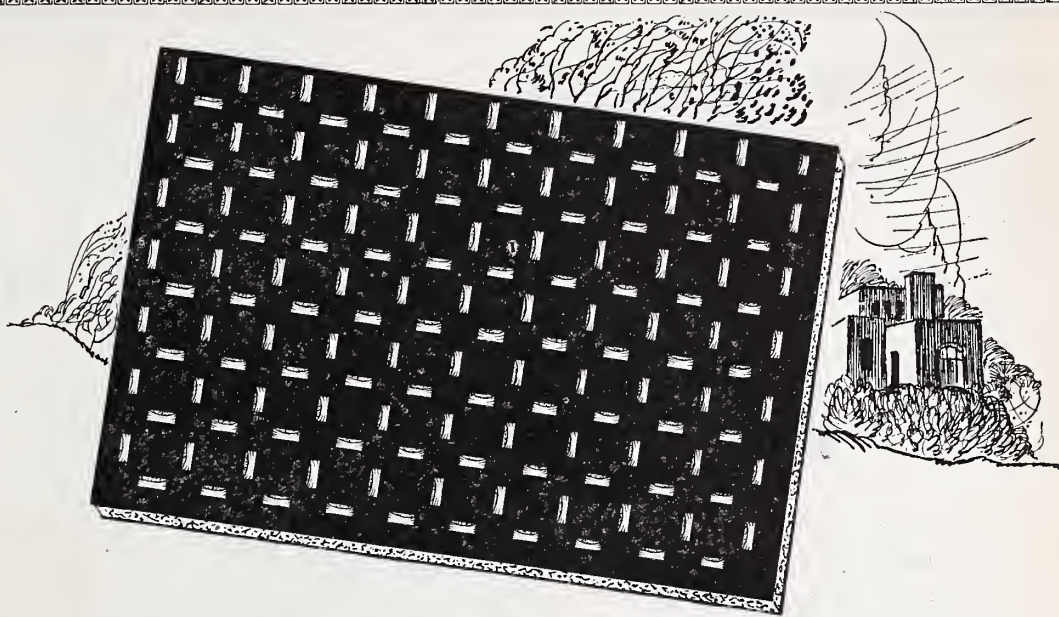


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HANDWRITING ANALYSIS OF JOHN EMMETT McCORMICK

(Continued from page 26)

reasoning is specifically portrayed by the signature, the word "Hollywood" denotes intuitive perception of an unusual order, borne out also by the word "Topics." The firm, unflinching will of the writer is disclosed by the barring of his "t" and by the writing as a whole.

The position and formation of the "i" dot in his surname reveals the inspirational urge. His penmanship is indicative of a very reticent secretive nature, which would not readily make known his projects and viewpoints till they were ripe for execution, for the writer is very well able to keep his own counsel, and knows the value of finesse. Perhaps, to the eye of the Graphologist, the remarkable executive ability of the writer is the feature which first rivets his attention, as disclosed in the first two words but principally in the signature.

The writer never shirks an issue and will argue out a proposition with persistent insistency. Had Mr. McCormick not been to the dramatic world as his field of activities, he would have made his mark as a politician, a states-

man well able to hold the guiding reins of government. He is by no means lacking in self-assurance nor self-esteem, two qualities the lack of which has resulted in more failures to achieve than any other quality other than a weak will.

Originality, forcefulness, an iron purpose and executive ability far above the average are strikingly exemplified in this remarkable penmanship. An ardent, passionately affectionate nature is also revealed, with a tenacity which could scarcely fail to attain his objectives. The second letter of the name Emmett and the "w" in "Hollywood" most plainly depict the penetration and investigative faculty of the writer. I doubt whether any Graphologist has run across such an unique "k" as that shown in the last letter of the signature. It has a Napoleonic forcefulness. The writer is a born fighter, one who though never so heavily handicapped would yet override all obstacles and come out on top.

EDITORIAL NOTE

This is the first of a series of unusual articles by Blanche Holmes, international Graphologist, Character Analyst and Vocational Adviser.

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Erwin Connelly	Tom Wilson	Ed. Kennedy
Mitchell Lewis	Russell Simpson	Lincoln Plumer
	Chas. A. Stevenson	

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they will prove of vital interest to our readers.

You will find our Special Offer to give you a character or vocational analysis of your handwriting on page 31. Also information and an extraordinary offer made to subscribers and readers of Hollywood TOPICS.

The Editor.

DIRTY LINEN!

A great deal of dirty linen is being washed in the Los Angeles courts at this time. It must make some of our laundries green

with envy . . . but the California Laundry in Hollywood says "No!" They state that they have enough clothes to wash as it is.

Here is one enterprise that can proudly point to a "no loss" record. It is one of Los Angeles better class laundries and gives individual attention to segregated goods. Silks are washed separately by hand and a special blanket department does its drying in the sun to raise the nap to a new condition.



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THE PUBLIC'S RESPONSIBILITY

By Cecil B. DeMille

I THINK the silliest statement ever made about motion pictures was that of some misguided person who stated that the "picture-going public was only twelve yeaus old mentally; that a cross film-makers must bear is the necessity of writing down to the public".

Let me say here that to my mind any producer should be wildly happy if his production gets "up" to the public, rather than down to it.

I feel that individual critics quite frequently make mistakes in their judgment of photoplays—but that the public as a whole never errs.

ALWAYS the public cuts through to the heart of a picture's intentions and quickly sets up its own idea as to whether the production is a fine, clean, sincere piece of work. To the public and the public alone must credit be given for the great advance of pictures in the last ten years. The picture business, with its large production and sales cost, cannot exist on the patronage of a small class who might prefer the salacious and indecent. The pictures cannot continue without the patronage of the entire family, from father and mother through the smallest child. Hence the Public has spoken—and the day of the picture which might bring a blush has gone forever.

Therefore it is seen that the responsibility of the public is paramount in motion pictures.

But, on the other hand, as is the case with all big bodies, the "public" often moves quite slowly to achieve its ultimate end.

HOW can the verdict of the public be quickened?

By education of its individual members.

The world owes much to the motion picture. It has been a necessary relaxing medium in a busy, hectic age. It has been the one medium of expression which has overleaped geographical and racial boundaries, and boundaries of language. But it has grown so fast that those who benefit most are the most careless in their attitude towards the motion picture. Most picture-goers are too superficial in their attitude toward the cinema. They criticize destructively, without knowing the reasons which technically prompted the things they tear down in their ignorance. Too often prejudice is allowed to dim the fact that what one individual might dislike for purely personal reasons would be eminently acceptable



to the great majority. Too often we lose sight of the fact that the motion picture is a mass, not a class amusement and that its excellences lies in its ability to strike a sincere, human, fundamental chord in all hearts, rather than in a few specially tuned, isolated human instruments.

AS individuals the responsibility of the units of the public is to learn more of the reasons for the handling of specific film topics; to link their minds with rather than against those of the

FIRST SUBSCRIBER

The first subscription to Hollywood TOPICS has been purchased by Martha Mattox distinguished screen actress, who has closely followed the evolution of this journal from the first vague idea to the printed copy.

In honor of her counsel and friendly co-operation, the Hollywood TOPICS has elected to name her as the charter subscriber and the first entrant for the \$1,000 Prize Contest Quarterly Bonus Plan, which will be explained in detail next week.

Miss Mattox is now playing "Annie" in "Fingerprints", with Louise Fazenda and John T. Murray, at the Warner Bros. studio. The picture is being directed by Lloyd Bacon.

directors who are striving to erect a sincere and sympathetic emotional monument.

In that connection let me pause for a moment to praise the work of certain

bodies of women who are earnestly learning the essentials of the motion picture in order that they may better instruct their sisters as to the real meaning of this vitally important medium. Of course, there have been isolated instances where misguided people have tackled the problem in a mistaken manner but on the whole I feel that the special cinema study sections of women's clubs throughout the country are making a definite advance towards bringing about a more understanding vision of this powerful force.

DOES the public encourage directors to better work?

I can best answer that by saying that the most adept, most advanced, most successful directors I know are, without exception, "theatre hounds". That is they never lose an opportunity to quietly slip into a theatre, there to study the public's reaction towards their product or that of some one else. The theatre is the test tube of the motion picture and the clever director is he who abides by the laughs, the tears—or the ominous silence of the audience as it receives passing celluloid sequences.

THE public is the final judge of all motion pictures. Its demands are strict and will get constantly stricter as the public learns how the film machine "ticks". We can safely leave the motion picture in the hands of the public. We can never leave it in the hands of small, politically appointed groups for decision as to what the public should or should not see.

What could you do with a Thousand Dollars?

Commencing January 1st, 1927 and closing at midnight, March 31st, and every three months thereafter, Hollywood TOPICS will present to some one subscriber—

WIN \$1,000

No employee or members of their families are eligible.

Send in your subscription NOW in order to participate in an unique bonus plan offered by this magazine.

Details will be announced in our next issue.

Sam Taylor has finished "Exit Smiling," first film of Beatrice Little, English comedienne, and Christy Cabanne is starting work on "Frisco Sal." Al Lewin is completing the script of "Ordeal," to be directed soon by Marcel De Sano with Lon Chaney and Greta Garbo.

Burl TUTTLE

Has completed his new novel

"The Bastard"

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BOX M. J. B.

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The office of Edwin Carewe, film producer, was in a bedlam of tur-
moil and noise.

Bells ringing, boys running, girls chattering and men swearing.....
such a holocaust of hurry and scurry as has not been seen in many days.

Suddenly Carewe appeared and dashed madly across the lot, through
the wide-swung door and into the inner office. Clapping the telephone
receiver to his ear he listened, every nerve taut, his face livid. Over
the wires came a far-off voice, acquiver with excitement. It was his
wife, Mary Akin. Something about the baby—six-months-old Sally
Anne—Oh, God! what was happening?—once again the voice came, this
time louder and clearer, with its dramatic story of the ages—

"Sally Anne has two teeth!!!"

Beads of perspiration settled on Carewe's brow. He dropped the
phone and sank limply to the floor.

(Continued in our next)

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SPECIAL OFFER TO NEW SUBSCRIBERS

Mrs. Holmes is now on the Editorial Staff of HOLLYWOOD TOPICS and beside contributing a feature article every week on the handwriting of famous film folks, has consented to read the handwriting of any new subscriber which may be submitted to her in strict confidence for \$2.50—the regular yearly subscription price to the greatest News-Magazine in the world, in spite of the fact that her regular fee for these readings have been from \$5.00 and up. In other words, you get 52 copies of Hollywood TOPICS and a reading for \$2.50.

To a non-subscriber, she will give a complete reading for the ridiculous small fee of \$1.00.

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(1) All writing submitted for analysis should be in ink and on unruled paper. A specimen of your ordinary penmanship is desirable. Do not take special pains.

(2) Six lines of handwriting or more, should be forwarded, together with signature to give best results. However, an analysis can be given minus a signature, or from a signature alone (when a reading is desired on someone else, without his or her knowledge) but in the latter case some important characteristics may not be revealed.

(3) Enclose a stamped, self-addressed envelope for reply, giving your name and address plainly and in full.

(4) The coupon below must accompany every request for a Vocational Analysis, whether with a subscription or separately.

(5) All communications concerning Vocational Advice, subscriptions in connection therewith, coupons, etc., should be addressed to Blanche Holmes Dept., Hollywood TOPICS, 1515 N. Caheunga Ave., Hollywood, California.

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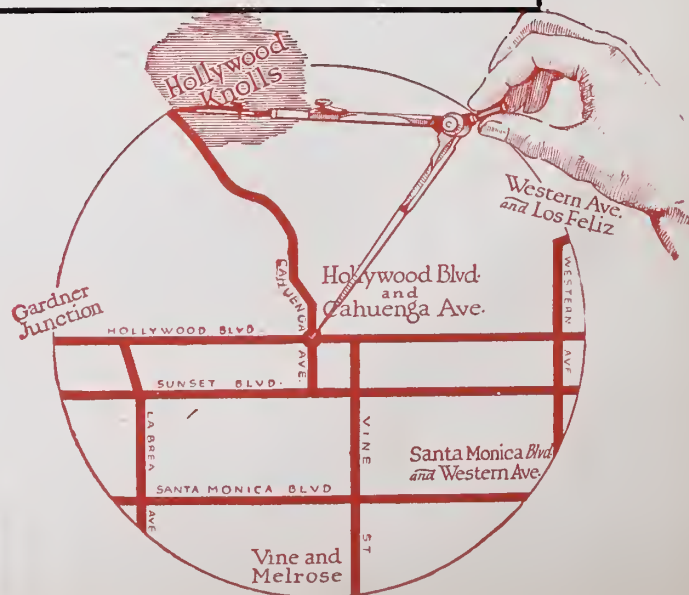
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Vol. 1—No. 2

WEDNESDAY, NOVEMBER 3, 1927

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Hollywood Topics Pub. Co.

WEDNESDAY!—not Saturday.

That's the day to buy your TOPICS.

After we published our first issue we were bombarded with requests to issue earlier in the week. So here we are. See you again next Wednesday and every Wednesday. Remember—Wednesday, Wednesday, Wednesday to get the hot news first. TOPICS leads the field—in speed, quality, price and quantity.

WEDNESDAY FOR HOLLYWOOD TOPICS—only 5c.

T. N. T.

EXTRA! EXTRA!!

In the next issue of Hollywood TOPICS, Clara Bow, the titian-haired mistress of osculation is going to answer that eternal, perplexing problem as to whether, after her boy friend has sent her orchids, Lincoln her to a show bought box seats, escorted her to a supper dance and brought her home again, whether, after, all that, she has a right to expect him to kiss her.

MR. CARR AND CONRAD

Profound deliberation by the studios Mr. Harry Carr, sage of the Los Angeles Times:

"Personally, I can't go much of Conrad. His books are great—but not to read."

We hereby award the hand-embroidered anvil to Mr. Carr.

"THE CALL OF GOD"

Sanctimonious note gleaned from the news columns of the same Los Angeles Times. The date line bears the name, Covington, Kentucky, and the article gives space to the evangelical tour of Richard Headrick erstwhile film prodigy:

(Continued on page 6)

D. W. GRIFFITH COMING BACK TO HOLLYWOOD

Price Back in A. E.

for Wall St. House

Ex-Vitagraph Chief

Reported in Move

**OSCAR PRICE HOLDS
BANKER'S CHAIR IN A. E.**

Oscar Price has returned to Associated Exhibitors. The veteran film executive has rejoined this company by virtue of the recent deal whereby Pathe Exchange, Inc., has taken over the producing and distributing machinery of the A. E. interests.

The Selznick-Price teeter-tawter now finds Oscar on top of the heap again. Selznick, who took over the A. E. forces some time ago has now stepped out to make way for the Pathe deal. Price, as representative of a New York bank that has plenty of money sewed up in Associated Exhibitors, will be on hand to protect the banking interests.

It is generally believed that Price will not have a very active hand in the affairs of the new company, but that he will have a potent influence on its destinies is beyond question in view of the fact he is handling the Wall Street end.

**GOULDING WILL
DIRECT MAE NEXT**

Edmund Goulding, who won his film spurs as the author of Mae Murray's early screen stories, is to be her next director.

**GRIFFITH AND FAMOUS
AT PARTING OF WAYS?**

That the long-awaited return of D. W. Griffith to Hollywood is near at hand is the gist of reports drifting in from New York where the dean of directors and Famous Players-Lasky Corporation are reported to have come to the parting of the ways.

"Variety" attributes the rumored split to the failure of the Paramount outfit to handle the big Griffith road show, "Sorrows of Satan," with enough punch and push and the resultant flop of D. W.'s opus at the Cohan Theater in New York.

Hollywood TOPICS is in receipt of information from a confidential source that is virtually an official announcement of Griffith's return to the place where he made his first great successes and where scores, if not hundreds of his former employees, excitedly await the arrival of their beloved leader.

Richard Dix, who was supposed to have made "The White Slave," under D. W.'s direction, is now starting on "Paradise for Two," under Gregory La Cava's direction, while Carol Dempster, who was to have played opposite Dix is now in Hollywood.

That the director will rejoin United Artists and make two or three big pictures each year at the Pickford-Fairbanks studios here is the general consensus of opinion.

**BLACKTON BACK FROM
N. Y., BIG FILM DEAL?**

J. Stuart Blackton, who has been producing for Warner Bros., and at one time a high official of the Vitagraph company, is back in Hollywood, after what is reported to be preliminary skirmishes on a big film deal affecting his future alliances.

Blackton's most recent films were "The Passionate Quest," "Hell-Bent fer Heaven," "The Gilded Highway," and "Bride of the Storm," all of which he made for Warner Bros.

**EASTERN FILM CLOWN
ARRIVES HERE FOR WORK**

Jack Raymond, eastern film comic, was placed under contract by Famous Players Lasky to play an important role in "Blonde or Brunette," starring Adolph Menjou. Raymond, who arrived in Hollywood for the first time less than a week ago, has found many friends among the stars and directors. A number of these have been with him in films produced at the eastern studios.

In his first Hollywood film, he is being directed by Richard Rosson. Raymond has worked with Rosson several times at the Famous Players Lasky Long Island studios.

BARRYMORE, SCHENCK HIT DIVORCE TALK

BARRYMORE SPLIT TALK DENIED BY JOHN'S WIFE

New York, N. Y., 708P
Oct. 24, 1926

John Barrymore,
Ambassador Hotel,
Los Angeles, Calif.
ABSOLUTELY NO TRUTH IN
RUMORS THAT I AM SUING
YOU FOR DIVORCE GOOD
LUCK TO YOUR NEXT PIC-
TURE.

Blanche Barrymore
438P

Rumors printed in last week's issue of the *HOLLYWOOD TOPICS* relative to a purported rift between John Barrymore and his wife, were definitely refuted by Mrs. Barrymore in a wire to her famous husband, and also by Barrymore himself who declared that his film work and her writing activities were the reason for them not being constantly together.

It is at the request of Mr. Joseph M. Schenck, film magnate who has Barrymore under contract, that this refutation is published. Several people, including Mr. Barrymore and Mr. Schenck, were evidently under the impression that this gossip, as printed in the *HOLLYWOOD TOPICS*, was a work of malice.

This journal has no ill feelings toward anyone, especially Mr. Schenck who is held in high regard throughout the industry. Our desire is merely to print the live news of the films and allied activities, publishing rumors as rumors and nothing else.

If our article has caused any anguish to Mr. Schenck, to Mr. Barrymore or to Miss Dolores Costello we are indeed sincerely apologetic for we bear them no ill will. However, the editor of *HOLLYWOOD TOPICS* does take this occasion to voice his disapproval of the manner of Mr. Barrymore's objection, whilst thanking Mr. Schenck for his diplomatic protest.

FLORA FINCH NEW HOLLYWOOD ARRIVAL

Flora Finch, famous as a comedienne in motion pictures for the past fifteen years, is in Hollywood—on her first visit to the movie capital.

Although one of the genuine "old timers"—one of the first members of the D. W. Griffith company back in the Biograph days Miss Finch's activities have been confined to eastern cities. However she has announced her intentions of staying in Hollywood and attempting to make up for lost time.

She first rose to prominence when she appeared with the late John Bunny in a series of two-reel comedies.

SILK HAT HARRY



Here is a picture of "The Strong Man", after a long "Tramp, Tramp, Tramp" in his new "Long Pants", having a quiet handshake and chat with M. Leon Gaumont, pioneer of the French photoplay.

In other words the one and only Harry Langdon, our pal, with a silk-hat, soup-and-fish greeting for the man who put the galloping tintypes in gay Paree. We can hear Harry faintly saying:

"Shake the hand that shook the hand of John L. Sullivan!"

Wonder if Leon saw Harry do his famous "leaning act"?

FATE PICKS EVA AT ELEVENTH HOUR

After many tests had been made and sundry applicants interviewed, Universal discovered a "Little Eva" for "Uncle Tom's Cabin."

She is Virginia Gray, aged nine. Her mother is Mrs. Florence Gray manager of Universal's film library which, oddly enough, is located but 25 feet from the office of Harry Pollard, director of "Uncle Tom's Cabin" who has interviewed hundreds of children for the part.

LLOYD NOW BUSY WITH CIGAR BOXES

Lloyd Hughes received an unusual birthday present on October 21st. Mrs. Hughes, formerly known to the screen as Gloria Hope, presented her husband with a son.

The coincidence whereby the popular young actor and his son will observe their birthdays on the same day is regarded as a good omen by the fond parents.

The youthful scion of the house of Hughes has not yet been given a name but friends of the couple are betting that it will be Lloyd Jr. Maybe, just to fool 'em, they will decide otherwise.

HARRY BRAND NAMED KEATON UNIT MANAGER

Harry Brand, for the past seven years publicity chief for Joseph M. Schenck and lately west coast publicity director for United Artists corporation, has been named unit manager for the Buster Keaton division of the Schenck enterprises, according to a late announcement.

Brand, one of the moving figures of the "Wampas," was at one time sent to New York to fill an executive post with United Artists there, but the lure of the west was too strong in his blood and after five months he shipped for home via the Panama Canal. He was accorded a great reception upon his return.

The promotion of Brand is well timed and in keeping with the Schenck policy of recognizing merit within the organization and giving such ability the chance to grow.

CHILD ARRIVES

One of the latest arrivals in Hollywood is little Lambie Lemly who hails from the east.

Lamby Lemly, who is only five years old, is a real trouser and has spent most of her few years on the stage and screen.

E. C. JENSEN IS HERE FOR SALES CONFERENCE

E. C. Jensen, sales manager for Inspiration Pictures, Inc., will arrive in Los Angeles this week, from New York City.

The executive is en route to Hollywood to confer with J. Boyce Smith, vice-president of Inspiration, relative to future activities of that organization on the West Coast. He will also promote extensive sales on the film product of Joseph M. Schenck.

Jensen will aim to create interest throughout the United Artists sales organization on "Resurrection" which Inspiration Pictures and Edwin Carewe are about to start filming. United Artists, it is known, will release the Tolstoy story when completed.

For the past five years or more, Inspiration Pictures, Inc., with Walter Camp Jr., at its head, and the Joseph M. Schenck Productions, have been closely allied in their activities, particularly insofar as general distribution of the film product is concerned. Jensen will also confer with Smith relative to the future plans of Gardner James, Inspiration's latest screen find and Dorothy Gish, now making several feature productions abroad. During his stay he will make headquarters at Inspiration's office, Tec-Art studios, Hollywood.

NORMA CANADIAN, BUT NEW ROLE IS FRENCH

Robert Z. Leonard, is to direct Norma Shearer's next starring vehicle.

The Shearer vehicle is to be the original story of modern French society just completed by F. Hugh Herbert and Florence Ryerson. Norma is to have a new role, that of the rather impish daughter of a French society matron who falls for her mother's suitor after having been expelled from some of the best boarding schools of Paris.

Leonard directed Miss Shearer in her most recent starring vehicle "The Waning Sex", in which Conrad Nagel appeared in the leading male role. He is also directorially responsible for many other Metro-Goldwyn-Mayer films, including "Bright Lights", and "Time, the Comedian".

PAT DRIVES HACK FOR \$1500 (?) PER WK.

Pat O'Malley is not content with having been a plumber in one of his pictures.

His artistic urge has now forced him into a chauffeur's role with Mae Murray in "Diamond Handcuffs" for M-G-M. Just as soon as Pat gets tired of steering the hack around he will play leading man for Mae.

MATHIS SEES DAY OF MOVIE CO-OPERATION

Dandy Dick



Richard Barthelmess and Patsy Ruth Miller as seen in "The White Black Sheep".

SIX FILMS MAPPED FOR "U" RIGHT AWAY

Six big feature productions are now in preparation at Universal City, according to the studio's production schedule, and all are expected to start work within the next two or three weeks.

King Baggot is working on "The Claw", the novel by Cynthia Stockley in which Norman Kerry probably will star.

Reeves Eason is adapting "Nine Points of the Law" as Hoot Gibson's next starring picture.

Paul Leni is selecting the cast for "The Cat and the Canary" in which Arthur Edmund Carewe will play the lead.

Melville Brown is writing "The Four Flushers" for Reginald Denny.

William Seiter is working on "Fast and Furious", also for Reginald Denny.

Edward Sloman is working with Charles Kenyon on the film version of "The Deacon," probably for Jean Hersholt.

MCDONALD SIGNED

Col. G. L. McDonnell technical director has been signed by Universal for work on "The Claw," a story by Cynthia Stackpool, which has a South African locale. Work will start the end of the month under direction of King Baggot.

NEW FOREIGN UNIT NOW AT FINE ARTS

The latest arrival on the Fine Arts Studios lot is the Premier Film Co., an Austrian concern, which will start production on "The Hungarian Rhapsody." This will be their initial production in this country. Paul Fejos, the Hungarian director, will handle the megaphone with D. Proper as his assistant, and H. Fowler at the camera.

STUDIO TO LAUNCH TEN NEW PICTURES IN MONTH

With ten new pictures slated to enter production within the next month and six others already under way, the most impressive schedule in the history of Paramount's West Coast studio is in full blast.

Two new star films will be launched this week. "Blonde or Brunette", Adolphe Menjou's next vehicle, has begun, with Raymond Griffith's forthcoming comedy, "The Waiter from the Ritz" starting under Jame Cruze's direction.

Within thirty days, work will begin on Emil Jannings' first picture in the United States; "Casey at the Bat," the third Wallace Beery-Raymond Hatton comedy; Esther Ralston's first starring vehicle; Bebe Daniels' next picture; another Zane Grey film, featuring Jack Holt; Frank Lloyd's "Children of Divorce"; one special as yet unnamed, and preparations will start for Pola Negri's next vehicle.

Before the end of the year, camera work is scheduled to begin on the Famous Players road show of circus life, "The Greatest Show on Earth", in which the career of P. T. Barnum will be featured, with Wallace Beery in the role of the showman.

The pictures which are now in production at the West Coast studio are "Stranded in Paris", starring Bebe Daniels; "Barbed Wire," with Pola Negri as the star; "IT", Clara Bow's first starring vehicle and Madame Elinor Glyn's adaptation for the screen of her own story; "The Rough Riders", the picturization of Theodore Roosevelt's career in the Spanish-American War, with Frank Hopper as "T. R."; and "Wings", the tale of the American air service in the World War.

"MAGIC DAN" RULES ON FIRST NATIONAL LOT

No magician has anything on the Hollywood casting director.

On a half hour's notice he may be asked to produce society matrons, coal heavers, messengers, Nubian slaves, aldermen, countesses or immigrants in large or small numbers.

Dan Kelley, casting director at the First National studio in Hollywood, accomplished his most recent feat of magic when in a 43-minute phone session he procured "One magnificent, haughty, middle-aged woman, eight gorgeously dressed girls and one undersized bellhop" and many others for hotel lobby scenes.

TO SWITCH

Edwin Marin is again to assist George Archainbaud. He is now acting in a similar capacity with Al Santell.

JUNE PREDICTS ERA OF FILM TEAMWORK

"Film producing is today a matter of teamwork, and the present trend is toward even more complete absorption of individual effort."

That is the answer of June Mathis, scenarist, to claims that directors, writers, players or other single elements of film production have gained, or will gain, ascendancy over others. Miss Mathis believes that film players will always remain most important in the public eye, but that their efforts are vain without one hundred per cent backing from what she styles "the invisible forces behind picture making."

"A wonderful performance by a star may be made possible by a fine story, well adapted, well scenarized, well photographed, well directed, well cut and well titled. Let there be any weak link in the human chain of production responsibility, and that star's chances to please the public may be lessened, or even lost," Miss Mathis points out.

"We have had many instances of stars or directors who demonstrated striking ability in one or several pictures, and then, given apparently every facility that money, skill and experience could bring to bear to make them repeat their successes, failed to do so. Perhaps the failure was their own—perhaps it was that of one or several of the other vital elements.

"The most responsible individual in production today, and one whose power is to grow, is the unit producer, editor, chief or supervisor—whatever his title may be—who acts as coach and manager of all the elements of the film team, and co-ordinates their efforts."

RICH AND STEIN WILL FILM SARDOU TALE

Once again Irene Rich will enact a role under the direction of Warner Brothers' director, Paul Stein, according to an announcement from their studio. This time it will be in "Don't Tell the Wife," an adaptation of Sardou's French play, "Cyprienne," which will be started within a short time.

The success of Stein in directing Miss Rich in "My Official Wife" led to this new assignment.

DAGWELL SIGNED

"Bill" Dagwell, assistant director, has been signed by the F.B.O. studios to assist David Kirkland, who is to handle the megaphone on "Uneasy Payments," Alberta Vaughn's forthcoming vehicle.

Circus Charlie



Charlie Chaplin and Merna Kennedy in a scene from "The Circus", the comedian's newest picture.

UNIVERSAL BUYS NEW FERBER NOVEL

With virtually every large film production company in the industry bidding, Universal has bought the film rights to "Show Boat," the new novel by Edna Ferber, said to be the biggest seller of the season.

"Show Boat," a colorful tale of the Mississippi River in the interesting '80's will be filmed next season.

No announcement has yet been made as to stars or director for the production but it is believed the studio plans to film it on a scale with "The Phantom of the Opera" and "Love Me and the World Is Mine."

Universal paid Miss Ferber \$65,000 for the film rights to the story. She may make a trip to Universal City to advise on the adaptation of her novel.

KENYON AND SILLS DUE BACK HERE PRONTO

Milton Sills and Doris Kenyon are scheduled to return to their picture work for First National November 1st. The honeymooners will be settled in their Brentwood Park home but will be working in different productions at the Burbank Studios.

Sills will start his new starring picture, "The Runaway Enchantress", while Doris Kenyon will do a feature role in "The River," Sam Rork's production for First National.

STOREY SAYS ROGERS FILMS NOT STANDARD

PATHE, ROGERS IN TILT OVER CAREY CONTRACT

Pathe Exchange, Inc. has been named defendant in a suit for \$128,568 filed by Great Western Productions, Inc. for alleged breach of contract on a series of Harry Carey westerns.

The filed complaint states that the defendant is indebted to the plaintiff for two of a series of six pictures featuring Carey, which were produced at an approximate cost of \$65,000 each.

In a statement to a representative of Hollywood TOPICS, J. E. Storey, assistant general manager of Pathe Exchange, who is at the helm of production activities here, declared that the suit was brought about by a rejection of the fifth picture of the series by the Pathe board of review in New York.

"Pathe maintains a reviewing board of from fifteen to eighteen competent people in its eastern headquarters. Every film for Pathe release is passed upon, and given a rating by, this committee. There are four distinct ratings; very good, good, fair and poor. Only a very few films have ever received a rating of very good by the entire personnel of this committee.

"The first two films of the Carey series were found to be all right. The next two did not come up to the standard of the first duo, but they were passed for release by the board just the same. However, the fifth film was of such inferior texture that it was held in abeyance after reviewing. A letter was sent to the Great Western Productions, Inc. advising them that the fifth picture was not acceptable. No reply was received and the sixth film was sent instead.

"There was a clause in the contract of Pathe Exchange, Inc. and Great Western Productions, Inc. that each and every Carey film was to meet a certain standard of excellence that was responsible for the rejection of the last two pictures, and, hence, the present suit.

Efforts by representatives of Hollywood TOPICS to get Mr. Rogers on the telephone for a statement proved unavailing, even after several attempts.

FLORENCE ULRICH WEDS

Florence Ulrich, sister of the famed Lenore, has become a bride. She was married a few days ago to Bartlett Carre, of the Film Library Service.

Seriously injured in an auto smash-up several months ago with resultant injury to her leg has been the cause of the temporary withdrawal of Miss Ulrich from pictures, where she has been rapidly demonstrating acting ability of finesse.

CAREWE BACKS NEW STAGE PLAY VENTURE

Not being content with the troubles attendant on producing a big film, Edwin Carewe has taken on another professional job—that of producing a stage drama.

Carewe, in the midst of his work on "Resurrection", signed a contract with George Scarborough and Annette Westbay to take over the world's rights to their latest play "The Heaven-Tappers". It is said to be the best work this team of well known writers have yet put forth.

The play is in three acts. It opens in San Diego next Monday night for a week, then going to San Francisco, then coming to Hollywood and from Hollywood going direct to Broadway, New York for a run.

The cast is headed by Henry Kolker, Bessie Barriscale, Howard Hockman, Mitchell Lewis, Sarah Padden, Louis Bennison, William Burrell, and others. Scarborough wrote some of New York's biggest hits, among them being "The Sun Daughter", "The Lure", "The Heart of Wetona", and many others. He is regarded as one of the finest American playwrights today.

"The Heaven-Tappers" was originally scheduled for a New York opening and Scarborough had practically closed with one of four Eastern producers for the piece. Carewe read the script and immediately started to barter for the rights, finally coming to a contract with the authors. The film director expects to produce the piece on a lavish scale and will give the San Diego opening a typical Hollywood "first-night premiere" aspect.

"Resurrection", the Tolstoy story which Carewe is soon to film in connection with Inspiration Pictures, should also be started early next week. All that remains is the final selection of a male lead for Prince Dimitri. The selection of Dolores del Rio for the feminine lead was made last week.

"BILLY" PATTON, COWBOY, RECOVERING FROM INJURY

William ("Billy") Patton, popular western star, who was severely injured while performing a hazardous stunt on a Montana location for "The Winning of Barbara Worth," is now well on the road to recovery.

Patton sustained several broken ribs, dislocated back and internal shock when thrown under a fast moving buckboard upon which he was perched.

He is under contract to make a series of starring films for Sierra Pictures and will resume work immediately upon his full recovery.

It is interesting to note that Samuel Goldwyn, producer of "Barbara Worth," has kept Patton under full salary since the date of his accident.



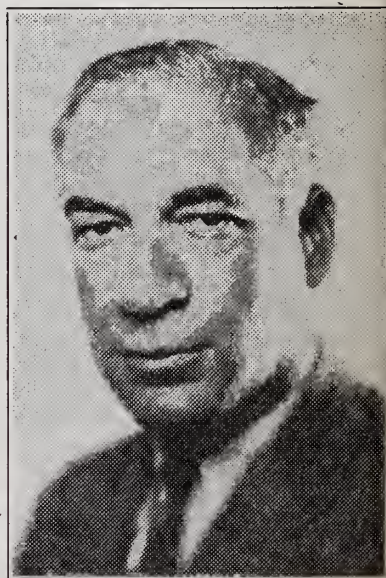
(Above) Bessie Barriscale who will be seen in "The Heaven Tappers", and (right) Edwin Carewe producer of the stage play.

TOM MIRANDA WARNS LAX FILM TITLERS

Tom Miranda, editor for Inspiration Pictures, says that when a plumber makes a mistake, he charges for it. When a carpenter makes a mistake, it is just what he expected. When a doctor makes a mistake, he buries it. When a judge makes a mistake it becomes the law of the land. When a preacher makes a mistake, nobody knows the difference. When a movie director makes a mistake it is up to the title editor to correct it, but when a title editor makes a mistake—good night!

MARCELLA RECUPERATING

Marcella Daly, is now recuperating from a recent illness, which, unfortunately, commenced just as she was busily engaged in making some re-takes and added scenes for "The Arizona Wildcat," starring Tom Mix.



MARMONT FREE-LANCE

Percy Marmont has joined the ranks of the free-lance. The star has announced that he has severed connections with Famous Players-Lasky, with which organization he has been under contract for the past year.

BIG FILM CHIEFS IN SENSATIONAL CLIMBS

TWO INDEPENDENTS OF YORE NOW HEAD GIANTS

A few short years ago B. P. Schulberg, independent producer, and Louis B. Mayer, also an independent producer, were domiciled in the same studio on Mission Road in Los Angeles. . . . the Mayer-Schulberg Studio. At that time the former was making pictures for Preferred Pictures Corporation, whilst the latter produced features for First National.

The rapid growth of the motion picture industry and the tremendous changes that take place within a brief span of time is demonstrated in the fact that today Louis B. Mayer is the producing chief of Metro-Goldwyn-Mayer, one of the giants of the industry, whilst Schulberg holds a similar position with Famous Players-Lasky Corporation, the huge competitor of the M-G-M outfit.

And, undoubtedly, it is the lessons learned during the trials and tribulations of their independent careers that have equipped Mayer and Schulberg to so successfully guide the destinies of these titanic organizations.

They who claim that the independent producer is a negligible factor in the movies will have to reassess again.

GILBERT AND ADOREE TO BE TOGETHER AGAIN

Renee Adoree and John Gilbert, the combination that scored the success of the season in "The Big Parade," are to be reunited for the first time since. They will be lovers again—this time in the Budapest underworld, in "The Day of Souls," which Tod Browning will shortly direct at the Metro-Goldwyn-Mayer studios.

The play is laid in modern times, and will be staged on a spectacular scale. The opening scenes will take place in a great Palace of Illusions" or Budapest amusement pavilion devoted to bizarre spectacles of modern necromancy and magic. Elaborate reproductions of strans, European streets and remarkable foreign types will abound in the startlingly rama.

FRENCH IS SENATOR

Chas. K. French, well-known character actor, is the crooked senator in "The Flaming Frontier," a Universal production directed by Ed. Sedgwick.

TWO CHESTNUTS

EASY THAR!

Erwin Connelly, famous comedian tells this—believe it or not.

Some time ago, while on location in Texas, the entire troupe visited one of the Government flying fields. A weather-beaten old flying sergeant was holding class instruction for the benefit of a bunch of rookies. He delivered an oration that lasted twenty minutes and wound up by remarking:

"I've been in the service over twenty years and have trained many men, some dumb—some smart—to fly. And during this time I've never heard a complaint about my instructions. Now what does that prove?"

There was a silence for a short time and finally a voice spoke nervously:

"Dead men tell no tales!"

HOLD HER, NEWT!

Jerry Mayer, one of the few popular unit production managers at M-G-M., stopped laboring long enough to tell this one:

A man who was sentenced to be electrocuted was visited by his wife and mother-in-law.

The mother-in-law said:

"My dear Hank, would you like to have me and the children be present at your execution?"

"No!" he replied, gruffly.

A sarcastic smile curved her tight lips. She finally said:

"That's just like you. You never did want us to have a good time!"

"COSTUMES INCIDENTAL TO PHOTOPLAY," CLONINGER

"Since beginning on my first feature picture here, I have heard so much about the demand for, or lack of interest in, costume pictures," declared Ralph Cloninger

Cloninger, who for years was one of the foremost figures in the theatrical world of the northwest, is in the midst of production on his first stellar film. Into the making of this picture is going all of practical experience gained as actor, producer and playwright on the stage, plus the many constructive and artistic ideas he has for film making.

"In my estimation, the same principles that apply to successful stage production, go for pictures, too. It's simply a question of sound showmanship. Give the public what it wants; but give it to them in a nice style.

"I think, as I have always maintained, that costumes and locale and era of any play are absolutely incidental to the success of stage or screen productions. If the story is interesting, well told and well presented, the public will go away happy. If the story is lacking it doesn't matter at all whether the people in the production are nude or wrapped up to the neck."

"Winds of the Pampas", is being directed by Arthur Varney, a comparatively new director in whom Cloninger has great faith. The feminine lead is being enacted by Ann Drew whilst Claire McDowell, Edward Davis and others are in the supporting cast.

DeMILLE FINISHES FIRST HALF OF "KING OF KINGS"

Favored by perfect weather for many exterior scenes, Cecil B. DeMille has completed the filming of the first half of "The King of Kings," his pictorial story of the Christ.

For the past three weeks DeMille has been working in a massive set representing the Temple of Herod, in which he used as many as three thousand players in a single scene. Several famous incidents in the life of Jesus were re-created in this impressive setting, including that of the Widow's Mite, the Cleansing of the Temple, and the episode of "He that is without sin amongst you". Prominent in the various sequences played against this background were H. B. Warner, Joseph and Rudolph Schildkrout, Jacqueline Logan, Ernest Torrence and Joseph Striker.

Previous to the work in the Temple set, De Mille took his company to Catalina Island, where scenes beside the Sea of Galilee were enacted. The Street of Miracles, and the House of Mary Magdalene preceded Galilee as settings for the dramatic action of "The King of Kings".

The story now swings to the Tomb of Lazarus and the House of Bethany, which will be followed by the important events immediately preceding the Betrayal and Crucifixion of the Christ.

CLAIM A. F. L. SEEKING UNIONIZATION OF SCREEN

Recent dispatches from New York carrying the news that an ultimatum had been served upon Famous Players-Lasky Corporation, Producers Distributing Corporation, Warner Bros. and other big film concerns by four theatrical labor unions, was characterized by prominent film magnates here as the opening gun of the American Federation of Labor in an endeavor to thoroughly unionize the movies.

It is declared that William Carnvon, president of the machine operators union had stated that 3500 union men would walk out of Hollywood studios.

The unions have demanded a closed shop, an eight-hour day, pay for six yearly holidays, a readjustment of wage scales and extra pay for Sundays and have given the producers until the first of December to reply.

Total failure of this move is predicted in most quarters, owing to the specialized nature of the industry and the asserted waning power of unionism.

NEW STUDIO FOR MICKEY NEILAN SOON

During the lapse of time since the completion of Marshall Neilan's last production, "Everybody's Acting" and the starting of his next picture the Marshall Neilan studios is, being entirely renovated and redecorated.

In the hands of Harold Grieve, art director, the dressing rooms, offices, projection room, cutting room, still room and dining room are undergoing remodelling and re-decorating.

The dining room is being done in Spanish style to match the exterior of the studio buildings.

The star bungalow is being richly draped and all of the regular dressing rooms are being redone, in bright chintzes and cherry colors.

Neilan at present is preparing his next script, an announcement of which is to be made in a few days.

It will be November first before the producer-director gets his next story into production and by that time the studio will be in complete readiness.

SWEET STARTS WORK

Blanche Sweet has started work in her Fox starring vehicle "Love O' Women".

COMMENCING JANUARY 31ST., 1927 AND CLOSING AT MIDNIGHT MARCH 31ST., AND EVERY THREE MONTHS THEREAFTER, HOLLYWOOD TOPICS WILL PRESENT TO SOME ONE SUBSCRIBER THE SUM OF \$1,000. THIS CONTEST IS ONLY OPEN TO SUBSCRIBERS WHO WILL PARTICIPATE IN A QUARTERLY BONUS PLAN. IT WAS OUR INTENTION TO GIVE COMPLETE DETAILS IN THIS ISSUE BUT WE ARE COMPELLED TO WITHHOLD SAME UNTIL IT HAD BEEN PASSED UPON BY OUR ATTORNEY.

PARAMOUNT TO BUCK WARNER "TALKIE"

ZUKOR-VITAPHONE DEAL FLOPS; HAS OWN MACHINE

According to a story printed last week in "Variety," the flop of the Famous Players-Warner Bros., deal over the use of the "Vitaphone" in Publix theaters is not going to deter Zukor from invading the new "talkie" field.

The New York theatrical journal reports that Famous Players is now negotiating with the General Electric company and the Radio Corporation of America for the sole rights to a newly-invented talking device similar to the Warner "Vitaphone" and the Fox "Phonofilm."

Inasmuch as Fox has formed an alliance with the Radio Corporation on the Phonofilm proposition, it is generally believed that any move made by Zukor will involve General Electric more than the Radio Corporation.

Wiseacres in Hollywood predict that another giant war is looming in the industry, with the Zukor, Warner and Fox interests battling for supremacy in the leasing of their respective talking machines to theater chains and independent theater owners.

WAS EXHIBITOR

William Wagner, who is now assistant to Dan Kelly, First National casting head, was formerly an exhibitor. He at one time guided the destinies of the Belldorf Theater in Independence, Kansas.

Bill is a most likable and hard-working fellow.

T. N. T.

(Continued from page 1)

"The youth then went into the motion picture business and appeared in a number of productions. He renounced all this when he heard the 'Call of God.'"

TELL IT TO THE MARINES

There must be many of our Hollywoodites who come under the influence of Mars for the haberdashers are quite rushed to supply the enormous demand for bright, red garters — male not female. Rumor has it that John Stahl, one of the few remaining famous directors, donned a pair in a moment of financial delirium many years ago and immediately became affluent. Now every idler in the profession is buying them and the funny part of the whole d—d thing—they're all going to work.

HOLD 'ER, D. W.!

Reassuring opinion from Mr. Maurice Kann, editorial pilot of the diminutive Film Daily, New York:

"Many sequences (of 'Sorrows of Satan') demonstrate amply that Griffith is still sure of his touch. Especially is this so in

DEAN WANTS GOOD SCRIPTS AS POTENT FILM AID

Releasing companies, massive sets or huge casts mean nothing to Priscilla Dean, who now declares that the story is the thing.

"Unless logical and clever stories are given to the director and the star, they are powerless to make a good picture," Miss Dean says. "Many times a fair novel or play is intelligently handled, in such a manner that it is turned into a great story. The connecting link, the scenarist, is the most important thing these days in motion picture production."

"I am certain if the picture is really good, it will receive credit and patronage, regardless of its makers."

Miss Dean will start in a few weeks on the first of for productions for Columbia Pictures, produced by Harry Cohn. All will be of the same caliber as "The Return of the Lone Wolf" and "The Belle of Broadway."

WINS CONTEST

Betty Blair can add another blossom to her crown.

Upon completion of her role in Samuel Goldwyn's "Beauty and the Beast" she attended a party given at the beach where many of the cast who worked in the picture were present, and carried off first prize in the 'perfect figure contest.' She wore the costume worn by Elinor Fair in "The Volga Boatman."

the first half of the long production where the direction is brought into bold relief by a number of distinguished bits."

THE OLD, OLD STORY

Many moons ago, Harry Langdon, the world's famous comedian entertained quite a large number of guests at one of his famous mid-night suppers. In the wee small hours, Harry discovered that he would have to play chauffeur to one of his guests. Accompanied by the sweet, young thing he started on his way to her home. The night was black, the road unfrequented, and it was raining cats and dogs.

Suddenly, the car shuddered, shook, staggered, slipped, swerved, leaped, jolted, rocked, tottered, vibrated, quivered, jerked, wobbled, wriggled and with a convulsive sob—stopped.

Harry, who was visibly embarrassed, made an earnest effort to start the motor, but failed. He hopped out and after a detailed examination of the motor, car in general turned to the young lady and said. "This is most unfortunate, my dear. The gasoline tank seems to be full of water and we can't move."

The young lady was far less perturbed. She said: "For cryin'

HEAVY HOBOES HAVE FAT FUTURE FEAST

Plans are nearing completion for the "Heavy Hoboes" thanksgiving dinner, in which all weighty vagabonds in or around Los Angeles are to be the guests of "Fatty" Alexander "Kewpie" Ross and "Fat" Karr, Joe Rock's trio of weighty comedians, who are now working on their latest comedy, "Heaviation."

Those desiring admittance to the feast must first tip the scales at 250 pounds or better, and then prove to the satisfaction of their hosts that they have no visible means of support. Joe Rock, who is sponsoring the conclave, which may become annual, says he expects a "heavy" attendance.

HOYDEN ROLE IS LOT OF ESTELLE

"Desiree" is the name of the hoyden that Estelle Taylor is playing in "New York," Paramount's film of the jazz metropolis. Lois Wilson has the part of "Margery Church," Ricardo Cortez that of "Michael Angelo Cassidy," William Powell that of "Trenton" and Norman Trevor that of "Van Rensselaer Church."

The picture is nearing completion at the Paramount Astoria studio. Miss Taylor expects to leave soon for Hollywood.

out loud! Come on in the car and stop looking worried. This has happened to me many times before. Now, all we have to do is to sit in the back seat for an hour or so and the water will turn right back into gasoline again."

THE GOLDEN RULE?

It has been said that the test of good manners is the ability to put up pleasantly with bad ones. In the average studio today one is constantly bumping up against mighty good reasons for considering this remark difficult of emulation. Success and money seems to be a great obliterative force when it comes to the matter of good manners and the only earmark to greatness many of our picture executives have is the condescension which they show to others. It is not the importance of being earnest any more than counts but the earnestness of being important.

GETTING 'RED' MARRIED

Sam Cohn, press agent, may soon start a matrimonial bureau.

Last week he sent us a story denying that Mary McAlister would marry 'Red' Grange. Now he has informed us that they

KENTON HANDLES ANDY AND MIN FILMS

Erle Kenton has started production at Universal City on the first of a new series of "Andy Gump" comedies; he has been signed by Samuel Van Ronkel to direct for Universal release.

As usual, the dashing Andy is being portrayed by Joe Murphy with his garrulous wife impersonated by Fay Tincher. Jackie Morgan is "Chester".

DUNN CONVALESCENT

Winifred Dunn, well known screen writer, who has been ill at her home for the past two weeks, is recuperating and expects to be at her desk again in a few days.

ZAZU LEARNS POETIC LINES FOR "CASEY AT BAT"

Zasu Pitts is busy these days on "Casey at the Bat." In addition to playing the featured feminine role in the Famous Players production of that name, Miss Pitts is memorizing the poem. Since starting on the production, many of her friends expect her to recite the famous baseball classic and she is earning a reputation only eclipsed by one actor, De Wolf Hopper, who for many years had to wind up each banquet he attended by a recitation of the deeds and final downfall of the mighty Casey.

may march to the altar next June. Boys, there's nothing like publicity. Even if you want to get married. It looks like Sam has sold 'Red' on the idea.

BY AND FOR MR. LANE

Quizzical yodel across Cahuenga avenue from Mr. Tamar Lane, proprietor of the Film Mercury:

"How many pages next week?"

Suggested note for Mr. Lane's Mercury column next week:

"The guys on the Hollywood TOPICS are a bunch of saps. I have this from a reliable source."

CIGARS AND SUCCESS

Coy publicity escaping from the distinguished Mr. Pete Smith of Metro-Goldwyn-Mayer:

"The old wheeze that girls who smoke big, black cigars are sure to come to some bad end has been disproved . . . Jacqueline Gadsdon . . . was given a long-term contract . . . 'The cigar did it,' says the new player, 'I didn't want to smoke it, hadn't ever smoked one before and incidentally, never will again . . . Naturally that gave me a chance to show what I could do on the screen.'"

Shrewd and aspiring young ladies will now abandon the rolled nicotine and take to tall havanas.

HOLLYWOOD TOPICS

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"THERE IS NO SUBSTITUTE FOR TRUTH"

EDITORIALS

CENTRAL CASTING CORPORATION

6331 Hollywood Boulevard

Hollywood, California

Telephone HOLlywood 3701

Oct. 29th, 1926.

Hollywood Topics,
1515 N. Cahuenga,
Hollywood, Calif.

Gentlemen:

In an issue of October 23rd, under the column T N T, you printed an article inferring injustice on the part of the Central Casting Corporation, toward the extra talent.

In fairness to the Casting Bureau which is doing such wonderful work, and in justice to all the people employed, permit me to extend to you the same invitation that is accorded the press of America, that of assigning a member of your staff to study, at first hand, the actual functioning of the office.

Very truly yours,

DAVE ALLEN

Central Casting Corporation.
Manager Casting Dept.,

It is with great pleasure that the Hollywood TOPICS accepts the invitation of the Central Casting bureau to make a survey of the procedure and ramifications of the placement organization.

According to a statement made by Mr. Dave Allen, there are approximately 50,000 people in L. A. desiring to obtain employment as extras in the films. The majority of these people are dependent on these day jobs for their livelihood, whilst others are so financially situated that they do not need to work at all. Their idea in working in pictures is merely to satisfy a vain glorious yen to be of some import in the world of flickers and they do not hesitate to steal bread out of the mouths of others.

Mr. Allen states that, at the most, only 698 people can be used daily and that every effort has been made by the bureau to use only the competent people who rely on this work for their living. Directors, Casting Directors and Assistant Directors usually pass in their lists, with the names of people preferred and

thus the Central heads are obliged to produce the ones wanted. If the people listed are working or otherwise unavailable, Allen suggests people who are on a par with them; after calling the studio for further suggestions.

A member of the TOPICS staff will be immediately detailed to the Central bureau to conduct an exhaustive survey and, at the request of Mr. Allen, make suggestions for improvement of prevailing conditions if necessary. Within two or three weeks at the very latest, the detailed report will be published in the TOPICS, together with comments. If we find out that the Central is operated on the high plane which it claims for itself we shall be glad to say so. If we ascertain that it is not, we shall be equally happy to announce it to the world.

BRAINS AND BEAUTY

What determined the thousands of young men and women to hit the trail to fame and fortune that leads to the movie studios in Hollywood and elsewhere?

Are they coming prepared to sell their beauty or brains to the producers? What becomes of them?

What the industry needs is brains and not beauty.

Beauty contests have grown in popularity throughout the country almost in proportion to the growth of motion pictures. Nowadays we have national contests such as the Atlantic City pageant, the entrants for which are selected from local contests in larger cities. Almost every beauty contest brings in motion pictures somewhere. A test, a small part or a contract to the winner are advanced as lures to obtain entrants.

Eventually the winners of these contests find their way into motion picture studios—and are seldom heard from again.

Many of the winners find their way to Hollywood only to be brought to the realization that the stories they have heard about how hard it is to break into the movies are true.

They find it is a long walk between studios and a long wait between jobs—that brains are required and not beauty.

The winners of beauty contests, depending upon their beauty, thereby showing how little brains they have, fall by the wayside and are picked up eventually by the Travelers' Aid Society to be returned home.

This condition must not be permitted to continue. Newspapers, Trade Journals and other periodicals that eventually fall into the hands of these poor deluded movie mad apple knockers, should devote a few sticks of their editorial columns in carrying the message to the world the true conditions now existing in Hollywood.

According to the most authentic reports available from the Chamber of Commerce and other sources, there are about one hundred people arriving in Hollywood every day in the year intent on breaking into the movies. That same figure means that more than thirty-five thousand are arriving every year—and thirty-five thousand people will make a fair size city. If the present rate of increase is allowed to continue, there is going to be a little tragedy in practically every block in Hollywood.

The laws of California is a force that prohibits the writer from issuing an editorial which would be like a particularly wicked bombshell. If it were legal and permissible, this story would be so emphatic that it would create sufficient sensation to arouse the mo-

tion picture profession to the very dangerous condition that is confronting them and which is getting to be more of a menace every day.

The profession is already hopelessly overcrowded but these self-same people are perfectly willing to sit back and "let George do it." It has been repeatedly stated that it requires a bombshell to awaken actors and actresses to their own general needs.

It is a rotten shame that most film workers are so wrapped up in themselves that they are continuing to overlook the first law of nature—self preservation.

In the meantime, thousands of these self-same film workers have been "between pictures" for months, and the newly arrived hundreds for today, yesterday, and all the days before, also want to break in. Think it over.

POOR STORY MATERIAL

The other night at a neighborhood theatre, I sat thru one of the most uninteresting pictures I've seen in many months, although it had a Star that enjoys the highest reputation as an artist.

It was plainly evident that much money was spent on the production but the story was so devoid of the things the star can do that many people around me breathed a sign of relief when the picture ended. Also, there was quite a lot of gossip in the lobby and on the street with unfavorable criticism, the principal topic.

I am speaking of: "It Must Be Love."

There was an excellent cast of featured players to support Miss Moore, the Star. Her performance was excellent but the public knows what she has done and can do and they expect better things from her than a silly, ridiculous story that had very little plot to redeem it.

Sometimes I wonder what the officials of First National are thinking of when they give their "best bet" poor story material to work with and expect the box-office success her pictures usually are.

When you think of such marvelous successes as "The Nth Commandment", "Flaming Youth" and "So Big" and then recall several of the latest pictures that little star has made one can imagine that some one at the big plant is getting careless.

This is not a slam at First National, especially Miss Moore. Neither is it intended to discount the efforts of those who tried to make a poor story good. It is just an unbiased opinion of the writer who knows that an injustice is being meted out to the cleverest star in pictures. However, it is a friendly warning to the production officials of First National and all those connected with Miss Moore's unit to get her the proper story material where she can conclusively prove her ability.

A few more stories on the order of "It Must Be Love" and Colleen Moore will start slipping in public esteem—the public that helped create her a star.

FORMULAE FOR FACTORY MADE PICTURE

(Not Copyrighted)

- 1 Hack story
- 1 Director with megaphone
- 6 Sets including a cabaret
- 1 Male lead
- 1 Female star
- 1 Heavy (very)
- 1 Comic (sometimes)
- 1 1st Ass't. Yes Man
- 1 Turner of the crank
- 1 Crew, technical patsies
- 30,000 Feet Tin-type negative
- 2 Weeks time to do it in
- 1 Case of "what have you"
- 1 Quart film cement
- 1 Pair of scissors
- 1 Old joke book for titles.

RESULT: ONE PROGRAM PICTURE.



The Romance of Pearl River

By June Norton

EDITOR'S NOTE: "The Romance of Pearl River" is one of the most striking short stories we have come across for some time. With a wealth of descriptive beauty and a theme of great love it has the tang of real life.

This is the first of a series of short stories by people in the motion picture industry to be published each week in *HOLLYWOOD TOPICS*.



HAD Sam Wong been other than a vagabond player of the yet kim, this all may have never happened and the romance of Chinese love and intrigue would have died with the Empire.

Now Sam Wong was on the true minstrel as he bent over the beloved instrument, his sampan drifted aimlessly over the waters of the Pearl River, whose murky depths dimly reflecting the lonely path of the moon on its way to its silent throne.

The lyric beauty of the night had recalled him to the main body of water from his standing place in the little channel between Shameen Island and Canton, proper. Far in the distance, he could hear the faint chatter of the coolies intermittently drowned in the melodious chant of singing insects, those night worshippers of the land of the poppy.

The yet kim and Sam Wong's voice softly joined the symphony of dim sound:

"Yellow Moon—Pale Moon—
I glide my Sampan down the stream,
Searching beneath thy golden glow,
For love's eternal dream—"

Sam Wong finished his song with an indolent twang of the three strings. The sampan, unguided, was striking against the piling of a bamboo hut, built far over the water's edge. Sam glanced up curiously. Above him, fac-

ing the river, was a window, the hut's only opening—heavily barred with iron.

Sam gave a start. The night was dark—the air close and clammy. It had seemed to him for a moment that a hand beckoned to him from the window above.

Surely it was a trick of the eyes, or perhaps the fluttering of a bird, lost in the darkness.

Ah—there it was again! A little yellow hand, the pale moon showed, with fingers all covered with jade—just above him.

The pale moon—the little window of the bamboo hut—and, the girl looking down at him. He rubbed his eyes with the back of his hand as though it were a dream.

The momentary beauty of all things about him gave Sam courage. Reaching up he caught one tiny finger in his rough hand.

"You called to me?" he questioned softly—almost breathlessly.

"Yes," was the soft answer. "I like thy songs."

The little hand vainly attempted to free itself but Sam held it in a tight grip as he replied: "They are very poor songs." His voice was low and apologetic.

"Oh, no," she replied earnestly, "every night I listen, and like them so much."

"But they are not worthy of thine ears," Sam insisted.

She laughed. It was like the first melodious notes of a song bird.

"So thy gallantry equals thy singing?"

Sam grasped the window's edge and lifted himself to a level with her face. He nearly collapsed from amazement.

"Why, thou art but a child!" he cried. "I am fourteen," she objected.

Sam stared at her. That this enchanting bit of loveliness was so near to him was unbelievable. The moon, now, was lighting up a small pale beauty he had been searching for all his life.

She told him her name, "Ah Mei Ling."

He repeated it over after her, his voice caressing the words.

What songs one could sing to her.

"Lily of Heaven," that was her name—Ah Mei Ling. How like that lovely power she was in the moon's pale light. "I shall linger eternally beneath thy window, Ah Mei Ling," Sam threatened.

She gave a little cry. Then, her tiny head bowed very low. She talked in a halting, muffled voice.

"You cannot—This is Sang Foo's house—I-I belong to him. He—he's my master—I belong to Sang Foo—Sang Foo!"

Her voice broke into a sob. A sob that was likened to some poor soul denied paradise.

Sam dropped her hand with an astonished, frightened cry and fled as fast as his sampan could take him and was quickly out of sight in the darkness—down the river.

"Sang Foo—Sang Foo—" he kept repeating to himself.

Sang Foo, the fat, despicable, one-eyed brute, whose crimes were spoken of in whispers—even in Peking.

Sang Foo! Purveyor of insidious wiles—Ah Mei Ling—a slave girl, and the mistress of Sang Foo.

What could the gods be up to that this exquisite bit of loveliness—this child, should be the property of Sang Foo?

It was too revolting. Why had he drifted under her window, anyway?

Sam struck the yet kim angrily. He felt as if he could not sing again until the clear, cool breezes from the open sea had blown from him the memory of the bamboo hut and a tiny hand whose fingers were covered with jade—owned by Sang Foo.

The pale moon—the bamboo hut—Ah Mei Ling—Sang Foo!

Good thoughts—evil thoughts—memories of the tiny hand in his own rough one—a tiny hand covered with jade and the perfume of the lotus blossom.

On drifted the sampan. The insects hushed their cries, and vagrant night birds found lonely nests along the banks of the river. A swift wind from under the stars came down and caressingly hummed over the strings of the yet kim.

Sam stirred uneasily. After many hours, he slept. Far away at the edge of the sky were the first red flames of a new day—the rising sun.

* * * *

THE days that followed were most terrible to Ah Mei Ling. There were no familiar songs on the river and Sam did not pass within vision of the bamboo hut. Sang Foo was unbearable. Long into the starry nights Sang Foo would stand at the dark entrance of the hut, shouting curses at the chattering coolies in the distance, or mumbling vile epithets at some late river voyager.

Then he would come scuffling, shuffling, softly on sandled feet, to stare curiously at her silent vigil by the window. About it all was an atmosphere that even Ah Mei Ling, accustomed to horror, could scarcely endure. She was afraid of the menace that lurked behind Sang Foo's half-shut, cold, slanting eye.

When he left her alone she would fling herself against the bars of the window—like a wild thing, caged—a prisoner of the night.

This night, many moons after her song-man had disappeared, was very still and the gentle lapping of the water about the hut's piling was the only sound close to Ah Mei Ling.

It seemed as if Sang Foo's muttered oaths from the darkened doorway were many miles away. A pale crescent moon hung high in the sky. In the distance, Ah Mei Ling could see the dim flash of the fire-flies as they played in the murky gloom. She stared at them, envious. Even poor creatures of the night had freedom. What a horrible thing it was, never to have anything in her life but faded illusions and silence—and just because she belonged to Sang Foo. Not even the friendship of her own sex. No friendly voice from out of the night to console her—for no one wanted or dared console the property of Sang Foo. She might run away, perhaps, but where could she run too? In all her young life she had never been anywhere alone. It was true, she could die—but death is a terrible thing for one so young—and what comes after death? There might be masters more dreadful than Sang Foo.

All these things were too much for the cowed brain of poor little Ah Mei

Ling and she clung to the window—sobbing.

Then—from out of the silence a voice could be heard—faintly.

"Yellow Moon—Pale Moon—
I glide my sampan down the stream—

Ah Mei Ling lifted her head and stared out to where the voice was coming from. She stifled a broken sob and uttered a hysterical little laugh of joy. It was her song man and she had doubted him.

—Searching beneath thy golden glow,

For love's eternal dream."

Nearer and nearer came the voice. Breathless, she listened. The green jades clinked on her trembling wrists. Would he stop?

There came a final twang on the yet kim—the soft swish of the sampan as it glided thru the water.

Ah Mei Ling's throat was choked with gladness—she could not call to him, even though her life depended upon it.

Then, and she thought he must surely hear the pounding of her heart, his face was so near to her.

"Ah Mei Ling," he called softly.

Her hand flew out to him.

"I could not stay away longer from thee, dear heart," Sam explained.

"It seemed many moons," Ah Mei Ling confessed, then hung her head.

There was so much she wanted to tell him but could not find the words. It was a terrible thing that he could not know how much she had missed—how much she had wanted him.

The tremulous sweetness of her tiny hands—the lovers sigh—must have told him the old, old story. Very tenderly he kissed each finger—lingering over each as one would a rosary. Lovingly, he drew her face to his and passionately rained kisses on her willing, rosebud lips.

The wonder of their sudden love and the silence of the night cast a spell of lovely enchantment about them. They spoke in hushed, happy whispers. He built a marvelous future for them. Life was to be just one long sweet dream—paradise. A myriad of nights of song and love eternal. From some magic source happiness everlasting was to come to he and the little slave girl.

"And when my love, will all this happiness come to us?" said Ah Mei Ling in a trembling whisper.

Sam drew her little face closer. "How much does the light of my life love me?" he questioned, softly.

"The stars cannot define its greatness, my loved one," she answered tenderly—lovingly.

Sam caressed her face tenderly. "This very instant thou will come away with thy slave-man."

(Continued on page 30.)



Richard Barthelmess

This young actor is now in Europe on a well-earned vacation, after completing "The White Black Sheep", under Sidney Olcott's direction, in Hollywood.



Billie Dove

The beautiful and vivacious Billie has been captured by First National on a long-term contract. All the big companies wanted her after "The Marriage Clause".



Marion MacDonald

One of the reasons why Mack Sennett holds the lead in the farce field.
A fotoplay feast for tired optics.



Ralph Cloninger

After years of successes on the stage, from the days of his babyhood, this promising actor has at last succumbed to the films. His first picture is "Winds of the Pampas".



Allene Ray

Allene won a beauty contest a few days ago. Now she is the queen of serials, filling the place once held by Pearl White. Her latest chapter play is "The House Without a Key".

THE GREAT QUESTION

The second symposium on what is proving to be the topic of the hour in movieland since Hollywood TOPICS started quizzing the film famous on the meaning of the greatest word in any language. More next week!

This beautiful layout is by Wallace Woodbury, noted artist, just added to our staff.



It is the most sublime emotion of the human heart, tempered by the light of reason if it is to continue an uninterrupted course.

DORIS KENYON,
First National Player.

WHAT IS LOVE ?



Love's a game of give and take,
Of doing for each other's sake;
If selfishness should enter in,
Love lands a K. O. to your chin.

CHARLES MURRAY,
First Nat'l Player.



Webster defines love as "strong affection", but it is something more than that. It includes companionship, gentleness and kindness. Without it life would be nil.

CONRAD NAGEL,
Metro-Goldwyn-Mayer Player.



Love is something that to be genuine must be based upon true affection not merely a passing infatuation. It must continue to exist because of mutual regard, respect and a willingness to bear and forbear, give and forgive.

ANNA Q. NILSSON,
First National
Featured Player



There are no words in human ken that can properly describe love. Devotion and mutual respect, adoration and constancy—these are all parts of it.

KEN MAYNARD,
First National Player.



Love is a fearful and a wonderful emotion. And although it is a matter of the heart and not the brain it should be controlled by the brain so that it does not interfere with work.

JOAN CRAWFORD,
Metro-Goldwyn-Mayer Player.



Love is happiness—something we all are striving for.

CORINNE GRIFFITH,
First National Star.



We all want our homes to express bigness—not in the size as much as in the higher, finer things of life. I recall an appropriate verse that express my sentiments on Home. It is this:

Wanderers roaming and drifting about,
Dyed-in-the-wool, they roam,
Tracking across the wild, wild world,
When the goal of it all is—HOME.

—David Wark Griffith.

The Practical Plan

The distinct advantages of "homes" which reflect the higher standards of living over "houses"—mere places to live in is the ultra motive of this series.

The difference between "homes" and "houses" is not one of price primarily but of intelligent planing—of finished skill in adapting modern materials, methods and arrangements to today's advanced standard of living.

These evidences of progress are more particularly noticeable in the small home, usually considered too restricted in size, adaptability and price to per the introduction of refinements heretofore associated only with a generous check book.

This series of articles show only a few representative home designs. It would be impossible to illustrate as many as I would like to.

Houses of every grade sometimes disappoint their owners because personal opinion overrides professional counsel in their development.

First of all, home is a vision. Then, a series of visions—pictures of the imagination as numerous as the members of the family which anticipate living in it.

None of the pictures is like any others. Father mother, sister, brother; all have individual perspectives. To be a success, home must please all.

The process of reducing visions to a practical workable basis is the most critical (though none-the-less delightful) period of home building.

Many excellent ideas are conserved in enthusiastic minds, but until they are made to

The Colonial Home

By F. C. Burrell

conform with architectural principles, they are usually impractical and about as satisfactory as an imitation diamond.

A better understanding—a more intimate relationship between home builder and architect—will be established by a careful study of the entire series of articles that will appear in each succeeding issue of this magazine.

I want you to thoroughly understand that these articles are not intended to supplant the architect, nor to interfere in any way with his recommendations; but, on the contrary to facilitate effective, harmonious co-operation between client and consul, to the end that the architects efforts may be constructively productive from the beginning of his engagement.

It saves the time usually consumed in a



Just as there is romance of the Sunny South in every line of this Dixie Colonial home, so too, there is comfort in every room within its walls.

preliminary groping about for a common viewpoint for the more important work of actual plan building.

In planning the ideal home first let us consider the shape and style of the entrance—that feature which gives the arriving guests their first impression. A beautiful doorway speaks its welcome and tells its own tale of the hospitality within.

Everyone is familiar with the imposing type of entrance characteristic of Colonial days; the pediment—and—portico style typical of Southern architecture, where tall pillars reaching to the height of the second story support a substantial entablature with angle roof, the whole forming a practical covered way before the front door.

While the Colonial portice is perhaps too dominating for the smaller home, one of the leading fashions of today is no less Colonial in its inception. Perhaps we should say "Greek," for some of the most beautiful and simple doorways of Colonial times are purely Hellenic in form and type.

The supporting columns of the porticos conform strictly to the ideals of those Greek architects who gave us graceful columns with their simple Doric, scrolled Ionic, and elaborately carved Corinthian Capitals. Those

perfect proportions the eye of man has found impossible of improvement to this day.

The Tuscan Column, a plain round pillar is very popular and is typical of the mingled simplicity and strength which won for Ancient Rome the empire of the world.

Where pillars are used, it is well to remember that their proportions must be architecturally correct.

The simple, white painted, pannelled Colonial door was most often surmounted by a semi-circular transom, known as "fanlight" or "sunburst" with the panes sometimes leaded, in quite intricate designs. Then, glass panels were not seen as often as they are today, and side lights were rare.

Today—with our ever-increasing love of the great outdoors the more light we get, the better we like it. In some instances the upper half of the door consists of a simple sheet of glass, while the lower half is wood, paneled, thus giving use a view of the lawn, flowers and foliage which greet us from our own dooryard, as well as furnishing a very practical means of lighting the hallway which sometimes proved a very difficult problem.

Other doors are patterned after those which look over gardens, the woodwork is merely a frame holding in place transparent panes of crystal.

Where the door leads into a room instead of directly into a hall, a vestibule is almost indispensable, especially in those parts of the country where wind, rain, snow and sleet greet you during the winter months.

Of course, however convenient and well intentioned, the vestibule is but a substitute for the hall proper, and this portion of the hall is now, a thing of the past.

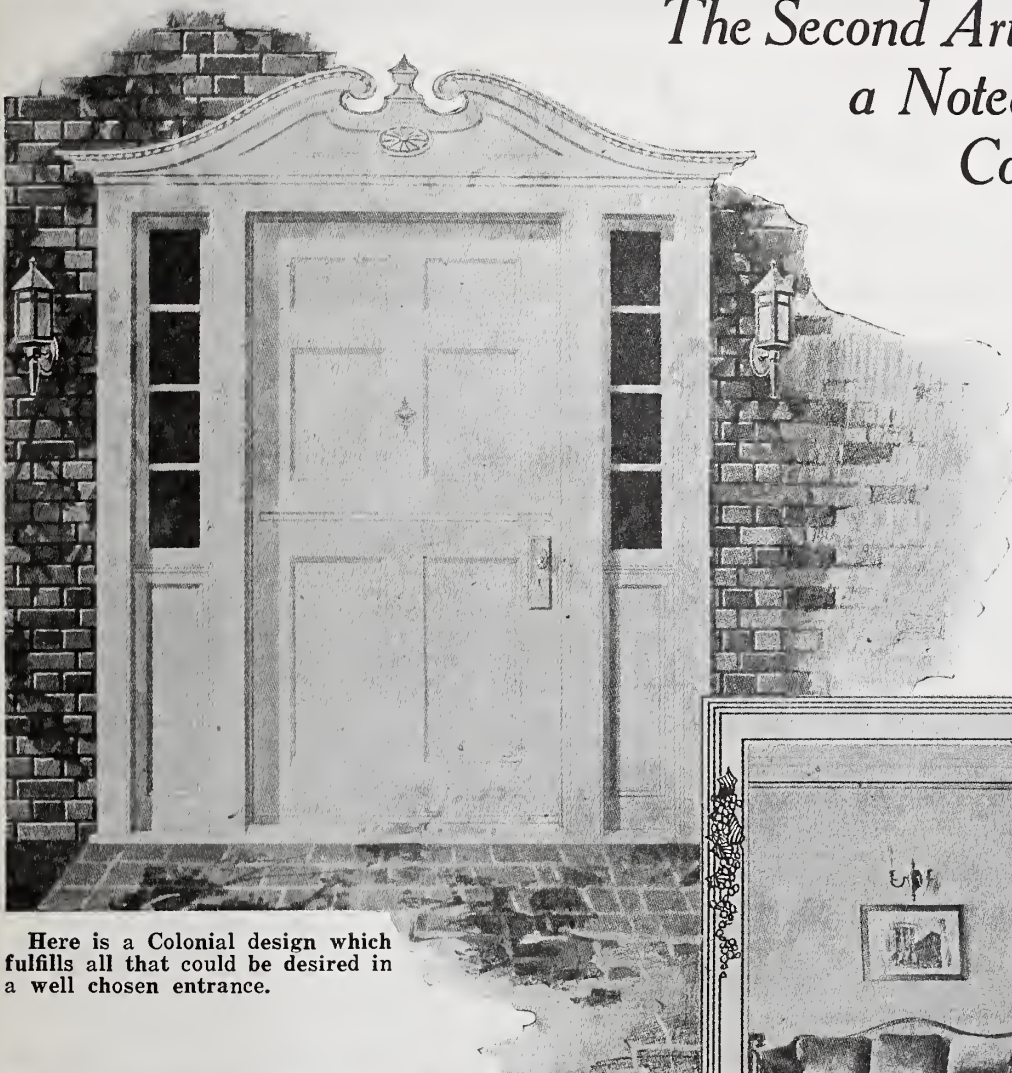
Home builders today demand a type of house which has a hall from which the more important reception rooms radiate.

An ideal hall is one which forms an imposing unit with the staircase that rises from it and with which it is intimately connected. Where privacy is desired, the hallway is invaluable as a means of communication between the different parts of the house, as each room may be completely shut off from the others. With small families this is perhaps unnecessary. The owner must exercise his or her individual taste.

Reproductions of Colonial hallways are much in vogue at present and the combination of white enamel panels and mahogany rails and skirting is both striking and delightful, especially if the staircase carries out the idea, with rich red in handrails, newel post and treads, and cream white balusters uprights and side panelling.

How many staircases appear to have been designed merely as a means of ascending to the upper story! The stairway may be (and

The Second Article in a Series Written by a Noted Builder for those Contemplating a New Home



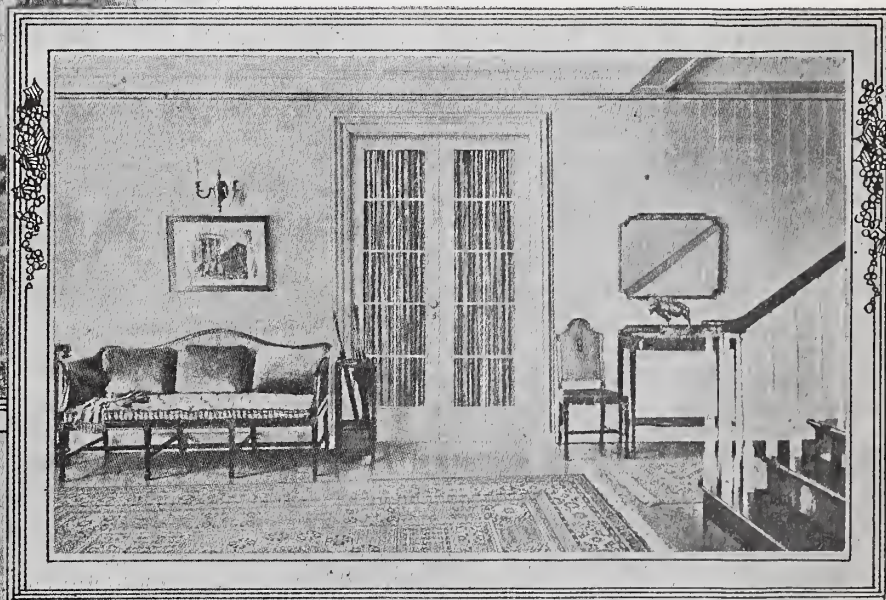
Here is a Colonial design which fulfills all that could be desired in a well chosen entrance.

should be) made one of the interesting features of the home.

Three types of stairways are found practical in the modern home—the straight flight, the curved, and the platform or landing staircase.

With the first, we are familiar. The long, narrow hall seems to demand the straight Colonial flight, and for this, the ideal choice white wood work and mahogany handrail with slender balusters.

The curved staircase, a development of the



An ideal hall is one which forms an imposing unit with the staircase, that rises from it and with which it is intimately connected.

early spiral stair, though graceful, depends for its successful treatment upon the design and proportion of the curves.

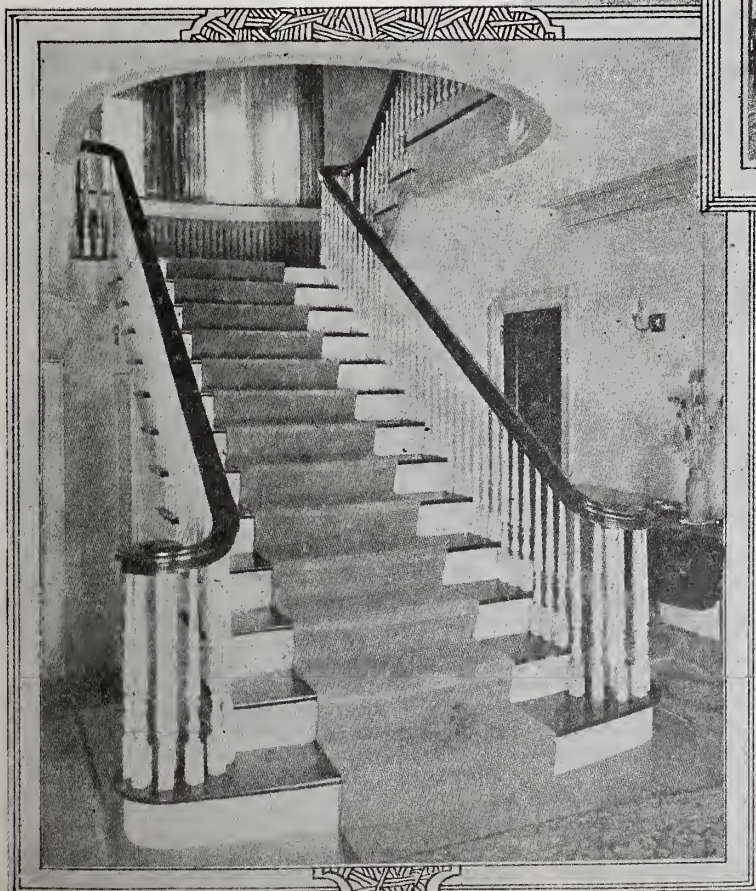
The "platform" staircase has a charm of its own. The landing which is generally placed halfway up the flight, suggests repose. If this landing can be placed below a window, and a window seat arranged, the effect will be heightened.

One more important point to remember is that the most satisfactory stairways are built with wide treads and low risers. The effort of ascending is lessened as the height of the riser decreases.

An attractive stairway always enhances the aggregate beauty of a home. Where an ill-built staircase can spoil the effect of a well-planned room, the gentle rising treads of a splendidly curved stairway will add its full share to the finished perfection of a home.

In my next article I will tell you about the Reception Hall and the Living Room's Relation to Contentment.

Much of the beauty and comfort of the home depends upon the stairway. Their effective aid to comfort and elegance is recognized by all architects.



“DEADLINES”

The Epochal Story of Newspaper Life---By Henry Justin Smith

EDITOR'S NOTE: Hollywood TOPICS presents herewith the second installment of Henry Justin Smith's engrossing expose of journalistic life. "In the Cave of Tongues" is very real to everybody who has mingled through the newsrooms of the great metropolitan dailies. Next week we will publish the third chapter, "The Star".

Heywood Brown, noted critic, said in the New York World of DEADLINES: "Even when we do not know the models whom Smith has had in mind, we accept them as true."

The motion picture rights to DEADLINES, the book of character sketches, and JOSSLYN, the novel of the central figure among these characters, are now available. Fred W. Fox, editor of Hollywood TOPICS, is representative here for Mr. Smith.

2--In the Cave of Tongues

FOUR stories removed from the news room, but connected with it impalpably in a thousand ways, is our haunt.

This haunt is a cigar store which faces the street from our building and is indeed often mistaken for our front door. In winter storms we turn up our collars and skate joyously the ten paces distance, plunging into the warm fog of the store like sheep in a blizzard. In summer we go hatless and stand languidly in the door of the place, or sit on the benches within, sheltered from the sun. At all times we talk. There is no place like this for talking with unbridled tongues.

The cigar store has no plate-glass cases, no leather-covered chairs, no polished metal, no pretty pictures. It is ancient, foul, dilapidated, frowsy. Around its walls run the benches, which are covered with moth-eaten carpet. Benches and floor are strewn with burnt matches, bits of paper, and dried mud. In the misty windows hang limply on wires a few story-magazines, while in other conspicuous spots stands theater posters, signs advertising many species of cigarettes, and piles of "peppy" reading. In ridiculous contrast, the ceiling is lofty and handsomely carved. Once, in a prior incarnation, this was a bar-room. Now it is a store, with the press-room just beyond a partition.

A single case contains the cigars. It is heaped promiscuously with boxes of cheap smokes, chewing-gum and candy. In a clear space the vivacious proprietor shakes endless dice with noisy patrons.

We sit on the benches in this cave, and are utterly at home.

II

Noon of a winter day has passed. The home edition has just been "sent away." The lunch hour has released not only men from the news-room, but an assorted lot from other departments. Here are several printers, one in mammoth overalls, another in cheviot but without collar or tie, still another properly clad, except his feet, upon which he wears the shattered, uncomfortable shoes that ease his work. Present also are two or three wagon drivers, sharp-faced youths whose cheeks bulge with tobacco, whose overcoats are drawn in by belts, and whose legs are shapeless with padding. Elbow to elbow with these are several sleek young advertising men, with their cigarettes.

We of the news-room sit a little apart, as befits our caste. With unseeing eyes we gaze at the group shaking dice. The spasmodic "click" registers nothing to us, accustomed as we are to the whole bedlam of noises within and without the store. For we are habituated to this haunt, and to this street, just as the forester is habituated to his forest and hears nothing, unless by an effort, of the poem of sighing trees, crooning insects, and twittering birds. There is nothing noticeable by us in the street, where the elevated trains flee by with insane clatter, where trucks and street cars manage a slow progress, under the spur of profane warnings, and where the tread of people is heavy and constant. Even a fire-engine can pass, with its inspired shriek, and scarcely we lift an eyelid.

The city is our cradle, and its song is a soporific. We sit pondering this thing or that, oblivious to the chatter about us, lazily annoyed at the clamor of the dice-shakers. There is really only one important thing, besides keeping our cigars and pipes aglow. It is that the badly-hung door of the wretched cave persists in hanging ajar after each person comes in, and the draft chills our ankles.

"Shut the door!" we yell.

Somebody goes out. Of course, he has left the door ajar.

"There, that damn fool has left it open again."

It is our sole grievance. Someone must sulkily rise and push the door to, and then upon the next arrival the process must be repeated. It intensifies our disbelief in the progress of the human race. More and more sulkily we smoke, and smoke, and smoke.

III

There are three of us sitting in a row—Brown, the city editor, Barlow, the make-up editor, and myself. All three are still a trifle dazed, a little breathless, from the effort of "sending away the home edition." It was no worse than usual, but it was worse than the devil. The memory of those exasperations is fading now, but they have left us feeling battered and uneasy.

Barlow, his full body held erect and his cigar sticking straight out, has shrouded himself in reticence. The city editor crosses and uncrosses his legs and murmurs:

"I got a bit excited up there. It's the very hell to get excited like that. Always say things I regret."

This is an oblique apology to Barlow, who emits a muffled sound, ambiguous but probably amiable. We judge, rightly, that the incident beginning at "the stone" is closed. There are twenty such incidents a day.

"My wife says," goes on the city editor, "that I'm too well-balanced. 'You're so well-balanced,' she complains, as though it was a crime. She gets mad because I don't fly out and break things at home. Imagine that!"

"Shut the door!" someone bawls. There are grins among the drivers, and a subdued voice: "Them cold-blooded editors."

"It's indifference, plain indifference, that makes me seem so well-balanced," further explains the city editor. "I don't get worked

up enough even here, maybe. The Old Man says, 'You're so damn calm.' Well, if I am, it's because I don't attach much importance to little things. Big ones, either. I don't attach much importance to little things. Big ones, either. I don't care if the staff quits, I don't care if we get scooped, I wouldn't mind if the paper went bankrupt, or if the whole population got smallpox, or the human race went and got itself hung."

(A flicker of a smile on Barlow's face.)

The city editor continuing: "When I say I don't care, I mean that when I'm taking my rest, between nightmares, I can lay myself down into a pile of soft cushions of absolute apathy about the fate of anybody or anything. It's a great rest. It bores one, but it's a relief. There's no such vacation for the mind as being totally bored."

"The trouble with us," I suggest, "is too much neurosis."

"Too much adrenal gland," corrects the city editor.

Barlow takes the cigar from his mouth and is listened to.

"Too much of everything except income," says he, and restores the cigar.

"That," says the city editor semi-officially, "is a matter to be taken up with the Old Man," clearing his throat, he proceeds: "But the real question is, how to face life; that's it, how to face life. Whether to take it hard or easy. Whether to let your imagination build up tremendous obstacles, and then go around breathing like an exhaust pipe fancying you've overcome them, or just to take things as they come and go smilin' through. I was taught to do the latter, but" . . . he strikes another match . . . "somehow it doesn't work."

"And no wonder," growls Barlow.

"No, it's no wonder," assents the news editor. "Say, boys, when you figure what our life is like, how we're forever straining ahead, looking out for the least little atom of possibility of a blunder and realizing that we've only one chance in a thousand of getting through a day without a kick, why . . ."

"Incidentally, are we all hooked up to cover that hanging tomorrow?" I inquire.

"Absolutely. As I was saying, we being aware that we are born to trouble, and our luck is usually no good, what's the chance of our being optimists? Poor. Now . . ."

"Here comes a chap who's a regular walking Pollyanna," mutters Barlow.

"Oh, that's only an advertising solicitor. He's got to look that way."

The newcomer enters, eyed by the participants in an interrupted dice game, selects a cigar, lights it, flips the skirts of his overcoat airily out into the street and vanishes, pursued by shouts of "Shut the door!"

We have lost the thread of our conversation. The crowd and the smoke seem thicker, as we muse. An elderly printer is heard to say, "The dentist claims I'll feel better when they're all out." We smoke.

IV

A gust of wind, a momentary louder roar from the street, and a long-legged youth, hatless, bursts into the store, laughing.

It is the Cub. He seats himself circum-

spectly at a little distance from us, cocks his cigarette at the same angle as Barlow's cigar, and inspects his finger-nails. We do not notice him; yet his entrance has somehow affected the turn of our thought. For the worse, too.

"Here we are, in this poisonous old cave, worn out, tired of it all, glad to be let breathe," grumbles the city editor. "Another edition to think about in half an hour. Why aren't we over at some club, lolling over our coffee and cigars, and maybe organizing a billiard game? Why aren't we streaking for the 2:15 train with our golf clubs?"

"Why don't we go into advertising?" demands Barlow.

"Or insurance . . ."

"Or selling bonds."

"Anything—anything that would make a fellow feels like a white man. This news game is like being caught in a fly-wheel by the sleeves. It whirls you around like a plaything, cracks you bit by bit, and throws you aside, limp and shattered. Why . . ."

I observe the bright, scandalized stare of the Cub, and interpose: "A great game, all the same."

Barlow and the city editor simultaneously remove cigars and expectorate.

"Where does it get you?" scoffs a listener.

"Yes, where?" From the city editor. His gloomy gaze encompasses the Cub, and he impulsively flings a question:

"You, kid, where do you expect the newspaper business to land you?"

The Cub, startled at being addressed, gulps, drops ashes, then replies, blushing.

"Why . . . I'd like to be London correspondent."

(Titters from the listening group of printers.)

"To London! Is that all? Think you can become Young-Man-Going-Somewhere in three months? Sinful Goode, eh?" But some memory of his own lost ambitions, perhaps, brings a kindlier note into the city editor's voice. "Kid," he says, "that's where we all wanted to go—once. Certainly. We would all be London correspondents, or something, if . . . It's all right. Dream on."

The Cub says nothing.

"Did you ever ask for a foreign job?" I challenge the city editor.

He emits a cloud of smoke and makes indirectly reply:

"If they find you can do a desk job, then that's what you do!"

"How about Josslyn?" I pursue.

"Ah, Josslyn," murmurs Barlow.

"Josslyn!" echoes the city editor, as though the name had a mysterious background, "That was an exception. Yes, that was a rare case. And look how it ended. You know the story, H. J.?"

"Yes," I own.

"I'd like to hear it," ventures the Cub, edging closer.

"No," says the city editor, emphatically. "Not now; not here." He glances at his watch, uncrosses his legs, and brushes ashes from his knees. It is apparent that not only the printers, but others, are listening to our jawing. The dice-game has languished. Shall the story of poor Josslyn be thus published to the world. Our delicacy says no.

Thus we are about to lift our seance. But suddenly there is a commotion at the door, the usual blast of cold air, a subtle animation in the air, and there appears a gallant figure in a tan camels-hair overcoat. He carries a heavy, crook-necked cane and his grey hat is tipped fetchingly over one eye. On the way to us he delivers a separate greeting to each of the elderly printers. He taps Barlow on the knee with his cane, winks at the Cub, and brings up before the city editor with: "Hello, boss!"

It is the Star, come to cheer us.

It is our radiant Best Writer, who travels dazzlingly an orbit we cannot follow, who gives us hope of what we may become or

cheats us with thoughts of what we might have been. Delightful fellow. Exasperating fellow!

The cigar dealer hails him with: "Shake you one flop, Larry; two or nothing." The loungers at the counter fall aside.

"Not now," replies the Star absently. We make room for him on the bench.

V

"What's news?" is asked.

"Finished my play. Wrote the whole last act last night." He taps his toes carelessly with the cane.

"Sent it away yet?"

"No. Got telegram from Barrymore, though. Interested as hell. Wired him back: 'Send four hundred expense to New York.' I think he'll come through. If he doesn't, I—say boss," at a sudden thought, "I'm garnished again."

No agitation at this announcement. The Star goes on, to a full audience of printers and wagon-drivers: "He hasn't a chance to collect. Beastly little tailor on Market street. It's that bill I refused to pay a year ago. You remember the suit; blue thing a cat wouldn't wear. Gentlemen, I could not wear the suit! A church deacon wouldn't go to his own funeral in it. A convict wouldn't be turned loose in it . . . Well, boss, what do?"

"See the Old Man" says the city editor, laconically.

"Thought maybe you'd stand me a small loan."

"No."

"No?" The Star's smile is undiminished. "Very well gentlemen, let us talk of other matters. Of love, say, or war, or literature. Or facing life. Let us fling up our brows, and say with Kipling (he beats time with his cane):

"My head . . . bloody, but unbowed . . ."

"Er—how does it go—?"

"I am the captain of my soul . . ."

"Henley, not Kipling," comments Barlow.

"As you will," nods the Star. "Or Childe Harold—"

"Roland, you mean."

"Roland, naturally. I quote:

"The hills, like giants at a hunting lay,
Chin upon hand, to see the prey at bay . . ."

"Let's see, it goes on:

"Now stab and end the fool . . ."

"Anyway, it ends:

"I saw them and I knew them all. And yet

Dauntless the horn to my fair lips I set,
And blew: Childe Harold to the dark tower came."

"Roland you, idiot."

"Of course, N'importe. The theory is the same.

A pause. The drivers and printers have listened quizzically, yet with tolerance for any freakish outbreak of the editors. The Star produces a pipe, hangs it in his mouth upside down, and remarks:

"That was a swell suicide story today."

Another pause. The Cub, humbly:

"Have you written your story for tomorrow, Mr. Larrabee?"

The Star turns his mocking gaze toward the youngster.

"Who spoke? It was my conscience, perhaps. My conscience, speaking through this genteel sophomore . . . Sir, I have not written my story for tomorrow. I shall write it when I get good and ready." He means this shot for the city editor, who remains stolid. "I abhor writing, I can't conceive why any two-legged being adopts writing as an occupation. Putting words on paper. Ugh!"

The tirade continues uninterrupted.

"In the last four months I have written three hundred thousand words for this blackguardly sheet; three complete novels, but with nothing to show for it. Nothing but a

pile of letters, mostly kicks. Women say to me: 'it must be so inturresting, writing for the papers.' God! I made a speech to a woman's club. I said: 'Literature is all slop. Your favorite authors are a bunch of fakers. I am an idiot. You are all idiots, or you wouldn't listen to me.' There was no applause. I said what I thought and there was no applause. N'importe. I continue, nevertheless, to say what I think—"

"Don't talk nonsense," scoffs the city editor. "You couldn't live without writing."

"Or applause," from Barlow.

The Star grins. His grin fades by degrees; his face becomes plaintive.

"I need money," he says. "Heaps of money. I earn hundreds, but I must have thousands. I owe . . . really, I can't remember. Everybody is on my notes; everybody. Garnished again! . . . What will the Old Man say, do you think?"

"He'll say, 'This must be the last time.'"

The Star sits up straight.

"That reminds me. Murray's in town."

This is news of real importance. The city editor looks uneasy.

"Are you sure? It couldn't have been."

"Think I could be wrong?" he scowls. "I saw him over at Chillson's."

We glance at each other. There is an old portent in the name of Murray. Dropping my voice, I ask: "Sober?"

The Star shrugs.

"He'll be back," Barlow chuckles. He mocks: "I'm on the wagon now, Mr. Thain, for good."

The city editor makes to speak, but remains silent. Everybody is silent. The rumble from the press-room is like a surging of surf. The dice-game has been resumed, "Click-click." A great truck swaggers out from the alley piled to the roof with bundles of the home edition. We should return to the office at once. But we linger on, with our cigar-ends white with ash. Our thoughts busy themselves, now with Murray, now with Josslyn, now with ourselves.

It is a muddle, indeed, this life of ours. We are, as we have said, disappointed with our lot. Those of us who should have been writers are now "desk-men," and those who write call writing bosh. Yet is this true! Perhaps, after all, we are in the right berths; and somehow, certainly, we are all contributing to the momentum of a vast institution, faulty but tremendous. The mass-consciousness; that is what saves us. I do not dare use this word in the Star's hearing.

VI

Barlow, however, is saying:

"Think how we crawl down here every day before daylight. Think of the unspeakable alarm-clock. Oh, Lord, the alarm-clock."

"Think of the next edition," says the city editor. "I'll bet we're ten columns overset this minute."

"Think of my debts," sighs the Star.

"Think how we might be lunching at the club and golfing all afternoon," says the city editor, returning to his original grievance.

"And think how they leave my stuff out all the time," comes from the Cub.

But no one hears him. Into this doleful reverie of ours, into the chorus of our pessimism (which is quite unreal) and our gossip of Josslyn and Murray (our zest in which is very real) there comes a message. We can almost hear it approaching. Indeed, we prick up our ears somehow; we hold ourselves rigid ready to spring in response to this unknown summons.

Sure enough, a boy with a huge head and a freckled grin appears at the door. He is hatless. In his hand he carlessly holds a piece of copy-paper, with some words scrawled on it.

He peers in, then fumbles at the latch.

(Continued on page 22.)

THE PUBLIC'S RESPONSIBILITY

By Clarence Brown

NOTED M-G-M DIRECTOR



The responsibility of the motion picture producer to the picture public is equalled only by the public's responsibility to the motion picture, itself.

Films have become a real American institution through their genuine popularity here. This puts the public in the position of being able to demand, and get, the kind of films it wants.

Twenty years ago motion pictures were novelties. No really sincere attempts had been made to place them on a high plane. The public had to be satisfied with what the producer offered, or let them alone. Ten years ago, through the process of evolution, rather than concerted effort, motion pictures were beginning to assert themselves in the realm of art.

Today the film industry ranks fourth in importance of all American industries and the motion picture is making itself felt in the worlds of art, commerce and education. Yet it is only as good as the public will allow it to be.

The public may not realize it but there is no doubt whatsoever that demand creates supply. In regard to quality even more than quantity.

No merchant would think of stocking his shelves with wares that he could not dispose of to his patrons. Nor would a manufacturer produce wares that he knew the public would not buy. He produces what the public demands; the retailer passes it along and the public becomes the consumer because he gets what he wants.

What applies to the manufacturer and the merchant applies to the film producer and the exhibitor, keeping in mind the fact that merchandise is made for individuals while films must be produced to the satisfaction of millions.

The film producer is now, and has been for some years, willing to produce more artistic films than the general public of today desires. I might cite film after film that have been great artistic successes—and great financial flops. The picture-goer able to appreciate such pictures cry for more and blame the producer because all pictures are not up to a high artistic level. The answer is the public must

Plan Art Colony

Plans for an exclusive modern art colony in the hills of Hollywood, have been announced by The Taft Realty Co., pioneer community developers of Hollywood.

Famous cartoonists, artists, architects, painters, advertising counselors, stage and screen celebrities have already evinced an interest in this noteworthy and esthetic undertaking.

Situated in the midst of California's natural grandeur, with an expanse of broad, blue lake, azure skies, glorious, far-flung vistas, green hills and star-lit nights, the development gives every promise of becoming one of the most noteworthy achievements of its kind.

"One of the finest street illuminating systems in any city will be established. Parks, one of the distinctive assets of a community, will lend color and distinction to the entire development.

"Hollywood Knolls, as this district will be called, will be just the right distance from the ocean . . . sufficiently near to get the benefit of its exhilarating air, far enough from it to escape the chill of its evening fogs. High enough to escape the dust and smoke of the city, and the gaseous atmosphere of auto-thick traffic, yet low enough to provide easy access to the streets of the city.

"It is located only about 50 seconds from the Cahuenga Avenue level, and only four to six minutes from the heart of Hollywood. The streets leading to Hollywood Knolls are not choked with vehicles, yet they are among the best-paved in the entire city of Los Angeles. Hollywood Knolls is close enough to the First National, Universal, Lasky and other studios to facilitate the busy-day routine of the motion picture actor, actress, director or producer.

"The building of homes is beginning on a large scale in Hollywood Knolls, and any number of beautiful new residences are appearing with rapidity on knolls and in the vales. Here the full benefit of the accrued experience and ingenuity of artistically inclined people find expression in solid form, creating a community of homes that probably has no parallel anywhere in the country.

"To people of fine taste and cultural achievements, Hollywood Knolls offers the ultimate in home development. We extend a hearty welcome to them to be our guest on a tour of this exceptional property."

be served rather than an individual who is several artistic laps ahead of the general public.

One swallow doesn't make a spring but it indicates fair weather. One connoisseur of artistic pictures doesn't mean a millennium in the film producing business but he is an indication that the day is coming when there will be a demand for more artistic pictures.

Motion pictures, however, are improving greatly in photography, human interest, logical stories, characterization, technique and beauty to the eye. Much of this improvement is due to public demand but a great amount of it is due to individuals in the film producing business.

Because the motion picture plays such a big part in the life of the general public it is only fair that the public not try to shift all responsibility on the shoulders of the producer. He is willing, more than willing, to supply picture-goers with just what they demand for general consumption—since pictures, for some time to come, must cater to a general, rather than class demand.

(Continued on page 21.)

A PAUNCH FROM THE SHOULDERS

By Oscar Blintz

President of Dandy Pictures

Dear Bible:

Just now, I said to Miss McGinty, the private and personal secretary of mine: "Miss McGinty, take a ladder." "Take a ladder to



OSCAR BLINTZ

who?" Miss McGinty asked. "To the bible, the vest multitudes what rids this magazine."

This is the ladder:

Deed you ever hear from Seeding Bull?

Well, I'll tell you.

Seeding Bull was from the South. He was the king from South Dakota. Also and incidentally, he was was a Hindian, wit fetters and hearses and squaws. When the Wide Men came to South Dakota, Seeding Bull deed



SEEDING BULL

nut like it. He said: "Cant you rid the signs what they say No Tretspessing and Kipp Off and Private Propptty, ha, what's the madder wit you. If you don't leaf me alone, I'll make from you a revolution, or maybe a massacre or else a hambush."

Boat the wide men which had a lidded named General Coster, they sad, "Is debt so, well, we got cannons, with pistols and also regiments. You kent scar us. End in addition, if you don't let us be Aimee Mock



GENERAL COSTER

Poison wout be the only Wenishing Hamerican. Aha, already you got palefaces."

So Seeding Bull got hengry, also furious and a little mad and he sad: "Isdetso. Well, I'm going to cull out my Hindians and we will helf a bettle."

This bettle was culled Costers Lest Stand and the Wide men had a big fight with the Hindians which was terrible . . .

But if you want to see the hull thing, wade until my latest picture,

"SEEDING BULL AND GENERAL COSTER"

comes to Your Theatre

It's a DANDY picture.

In this picture, Cowboy Cox plays mit the part of General Coster, one of the most dramatic moments a scrin hector every went through. Seeding Bull is accomplished by

Continued on page 21

The honorable and aristocratic management of this illustrious sheet has selected this very ignorant person to discuss the traffic in films every week until such a deplorable time when his business improves and demands the entire worthless efforts of this humble and ignoble man of laundry.

* * *

1. I know nothing about the distinguished trade of moving and speechless actors.
2. I rarely see films and when I go they give me no pleasure.
3. I know nobody engaged in this magnificent trade except through the utterly shameful task of washing his honorably soiled linen.
4. My miserable viewpoint is of no consequence and cannot possibly annoy my invaluable and noble patrons.

* * *

This impoverished and cringing person will first review the social news because of definite instructions issued by the glorious commander of this journal.

* * *

The last meeting of the famous 60 Club at the Ambassador Hotel was witnessed by this impudent person under the most debasing conditions. I was completely concealed from public view by disguising myself as a film celebrity.

* * *

Mr. Frank Elliot, the venerable host of that famous social club, was overheard protesting to an eminent banker of portly and distinguished appearance that he was not the head waiter and was furthermore not interested in the pitiful protests that M. Hellman was seated at a disadvantage.

* * *

The price of admission was ten dollars in the currency of this amazing and honored country. But no justice was used in distributing the seats to the noble guests. The better seats were all occupied by men of scholarly guise who I was told are gag men.

* * *

This unspeakably degenerate person heard a beautifully constructed lady reply in the sweet notes of a nightingale to her partner when he pointed out a man of gag: "He must be! he gags me."

* * *

I like the estimable Mr. Frank Elliot. He changes shirts frequently and his patronage has enabled this depraved person to acquire two new electric irons and a second hand wife.

* * *

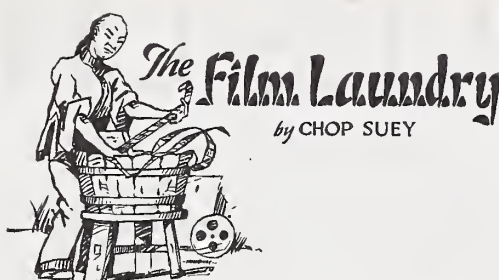
A belated but not unsplendid appearance was made by a man of bold exterior who possessed a voice of the sound of a deep gong. His most impressive exterior reminded this utterly contemptible person of the noble visage of a man of pugilism. He had an electric charm and was received favorably by the gentler sex. I conceived a deep affection for him and discovered that his name was Edgar Goulding or something similar.

* * *

Last night this humble and unworthy person consulted the record of his wash and discovered that Mr. Goulding's shirts are of a lovely and celestial blue which make it possible for him to submit them to my laundry for inspection and ablation much less often than he should. Nevertheless, despite the deplorable condition of his shirts this nefarious and worthless person likes him.

* * *

Speaking of shirts, this deficient person prefers the blue patronage to that of a noble and distinguished person whom I also saw at the club of sixty who sends me a black shirt once a year which shows no trace of dirt at all.



If all gentlemen of direction followed the inglorious example of this black shirted eccentric this completely worthless person would have to abandon his industry and become a writer of titles or something similar which requires no mental effort.

* * *

The belle of the evening was the bewitching Pringle lady who was surrounded by half a dozen assorted gentlemen of high station in life. This scintillating lady has her washing done at home.

* * *

There was a total absence of sensible refreshment at the party. Whenever this unprincipled and debased person attempted to obtain a bottle it was always empty.

* * *

An eminent screen personality whose name I failed to remember was instantly recognized upon entering the beautifully decorated hall and carefully escorted to his seat with great respect by two stalwart young men who with difficulty kept him from falling.

* * *

This ignorant and worthless person observed the following advance styles in fashion. The well dressed man wears a collar three sizes too large and his trousers are carefully arranged to bag at the knee. The ladies wear skirts that are either above the knee or below the ankle and golden hair must be artistically tinted brown at the roots.



BY GEORGE BRADLEY

This is a tale of the rise of two great motion picture personages—Bill Blinkem and John Winkem. These two have made hay while the blood warm California sun touched them lightly and spurred them on to unattainable heights in the world of fluky finance and cinema society. Blinkem was once a gallery entrance guard and Winkem a concrete mixer.

Now Mons. Blinkem attributes the greater portion of his success to (Miss) Susie Yesser, his efficient secretary, whose knowledge in sending the "night wire" to the home office has oftentimes saved Blinkem his job, while the meteoric rise of Winkem has been accepted because he frequently closets himself in his beautifully appointed studio apartment and assumes that stand-off-ish attitude which makes him inaccessible to approach—thus, respected, honored, feared.

These two gents have made their mark (on checks and documents) in the motion picture business, which is rightly termed "still in its infancy".

What a visitor! Director U. Knowit calls in person. Mr. Knowit is an artist in his line. He has gained a minimum success in the directorial art by herculean hours of physical and mental labor. He has even struggled with actors and actresses of nitwit mentality

The party disbanded at dawn so as to obtain sufficient rest and sleep to meet highly principled officials of films that morning on fields of golf or elsewhere.

* * *

This completely debased person did not remain as long as he wanted.

* * *

The unhappily afflicted and wretched author of this column was prematurely evicted by a glorious company of polite but talented waiters. The cause was a deplorable curiosity which prompted him to ask a lady what she considered the cause of her success in this noble profession.

* * *

This quite corrupt and deficient person then returned to his lamentable task of making clean the shirts of several splendid and well educated gentlemen who are directing films and waiting for the laundry.

* * *

This totally obscure person believes that the trouble with the cinema is that most of the valuable film directors should help me to clean linen instead of wasting their estimable knowledge.

* * *

This inferior and insignificant person believes that the highly educated and cultured gentlemen who take up their position behind a magic cabinet, which preserves the actions of the honorable actors who are made up to represent human beings, should be violently beheaded so as to improve the exquisite quality of the flickering succession of meaningless pictures.

* * *

This depraved person believing that this procedure is of impractical nature in this upright and honest country appeals to the respected reader to suggest and submit various and more feasible deeds to destroy the director.

* * *

It seems to this incomparably dense person that the only reason why animals and babies are so excellent on the screen is that no director can make an animal and a person of extreme immaturity behave other than it chooses.

* * *

This very detestable person ventures to observe that in China a director of films is immediately destroyed on or before completing a picture. Several skillful manipulations with an instrument of graceful form and great sharpness are used for this beneficial procedure.

* * *

The public is usually invited and beholds, the consistently deranged appeals of the condemned man with a stony countenance until the ceremony is over when it politely makes assorted sounds to suggest its approval. Some of the more distinguished ladies sigh gently.

making of them the exhibitors favorite, and with the assistance of a moron minded press agent or two has succeeded in placing the star in a position where she scarcely speaks to her betters—Mr. Knowit being one. But when Knowit arrives in the outer sanctum of the Great John Winkem all of his self assurance he has left on the doormat outside. Knowit removes his hat (once he forgot this beau gesture and Winkem told him point blank to take his dicer off and let the sun seep into his cranium).

(Continued on page 22.)

OSCAR BLINTZ

(Continued from page 20.)

Hobart Herring, the greatest makeup artist in Hollywood. To miss this picture is like forgetting Judge Washington's Birthday.

Next wick, in this column, I wheel ride another PAUNCH FROM THE SHOULDERS.

Yours Truly,
Oscar Blintz.

CHARLES CHAPLIN

By Edward Manson

Charles Spencer Chaplin, the screen's greatest comedian, was born in London, England, April 16, 1889. His parents were English. His father, also named Charles Chaplin, was an old favorite performer appearing in the London Music Halls and appeared in a New York Theatre in 1890. He was a versatile actor, playing every kind of character known to the English stage and was noted for his singing voice and musical knowledge. He died at the height of his career when Charlie was a youngster.

His mother, Mrs. Hannah Chaplin, also on the stage, gained her greatest fame as the leading prima donna in the Gilbert and Sullivan operas, but it was while she was headlined at the leading vaudeville theatres that Charlie was born. He made his first appearance on the stage as a baby in his mother's arms. Mrs. Chaplin, now advanced in years is residing in her own home near her two sons Sydney and Charlie in California.

With this theatrical heritage, Charlie naturally turned to the stage. At an early age he became a member of a group of juvenile dancers known as the "Eight Lancashire Lads." Later he made a great hit as the little page boy "Billy" in "Sherlock Holmes." At this age, he used to entertain the members of the company in their dressing rooms with imitations of Sir Herbert Beerbohm Tree and other noted English actors. These impersonations became greatly in demand by the acting fraternity for entertainment in their clubs.

At the conclusion of his dramatic engagements in London, he re-entered vaudeville, touring the music halls of Great Britain, where the name Chaplin became famous at all the leading theatres. In 1910, Charlie Chaplin came to the United States as leading comedian with the Fred Karno Comedy company, playing a repertoire of pantomime

acts—best remembered of these being "A Night in a London Music Hall." In this he played the part of "The Drunk," who was continually butting into scenes. The company was always on the verge of the United States and Canada until the spring of 1912, then left for England to play repeat engagements there, returning to America in the fall of the same year to continue their vaudeville tour.

It was while playing in Philadelphia, Chaplin received a telegram from the Eastern representatives of the Keystone Film Company in New York to consider an offer for pictures. There he signed a contract to appear in Keystone comedies for a period of one year at the salary of \$150.00 per week.

Continuing the vaudeville tour and playing in Los Angeles, he was visited for the first time by Mack Sennett. Even though Charlie had his picture contract in his pocket, he remained with the company after his contracted period with them was at an end, in accordance with a promise to his friend and company manager, Alfred Reeves. He continued on to Kansas City, where the tour finished, then, carrying the good wishes of Reeves and his fellow vaudevillians, Charlie returned to Los Angeles to become a member of the picture colony where he was an instantaneous success and the biggest man on the Keystone lot from the time he made his first comedy.

Chaplin brought a new idea in comedy to the screen. Through all his buffoonery, there was always a subtle touch of real artistry that lifted his work from the routine clowning and made him the greatest funmaker of his day.

By the majority he was quickly claimed as a finished artist. His efforts have brought him financial success. He has become one of the outstanding men in pictures. The

pathway his funny feet have trod is the road that led to complete success.

In 1918, he formed the Charlie Chaplin Film company and was the first star to acquire his own personal studio—a picturesque piece of property located in the heart of Hollywood at the corner of Sunset Boulevard and La Brea avenue now valued at over one million dollars. Later, in association with Mary Pickford, Douglas Fairbanks and D. W. Griffith, the United Artists Corporation was formed, combining the foremost stars and producers in an organization, primarily for independence in the motion picture industry. This independence Charlie Chaplin has always maintained.

Chaplin created a series of internationally known successes, including, "A Dog's Life," "Shoulder Arms," "Pay Day," "The Immigrant," "The Pilgrim," and the comedy drama, "The Kid." In his longer pictures like "The Kid" and "The Gold Rush," he showed a dramatic talent that was a revelation to screen audiences.

Pathos was interwoven with comedy, and with the entertainment there was a deeper meaning that made his pictures famous.

A radical change in film productions which presented the more serious side of the genius is shown in "A Woman of Paris," a dramatic photoplay which Chaplin wrote and directed without playing in it himself. This masterpiece has served as a model to those directors who stress in their films, suggestions and subtle conveyance of dramatic situations through symbolism.

His current comedy production, "The Circus," will present a peculiar combination of comedy and drama, a low-brow comedy for the high-brows, and will be the second Charlie Chaplin comedy to be released through the United Artists Corporation.

CHARACTER ANALYSIS OF CHAPLIN.

By Blanche Holmes

In the writing of this famous comedian there are many interesting features which could not escape the notice of those initiated in the Science of Graphology. Unfortunately like most who have not studied the subject, the writer has not realized the importance of writing several lines, sufficient to include every letter of the alphabet. In these few words eight letters are missing, including

Good. Luck.
To the Hollywood Topics.
Charlie Chaplin

the important small letter "m". The reason for the necessity of supplying adequate data is that each letter has its own significance, and not only that but, since many writers vary the formation of their letters (which also has a special signification)—several examples of the same letter afford the Graphologist far better material than when a letter is only once represented.

While this penmanship portrays a cheerful enterprising temperament, the writer is not immune from the moods of depression which assail noticeably, and with this variable temperament his temper also changes, from gay to said, from genial to angry.

This star is a man of many moods and impulses, and one who does not hesitate to

express his sentiments openly and emphatically. He belongs to the positive type of humanity, and has a will of his own. An exceptionally receptive nature is evinced, and sentiment plays a big role with this talented and versatile genius.

The sense of humor which has made his name internationally famous is very clearly revealed in the formation of the letter "y" in the word "Hollywood", where the second stroke of the stem of the "y" rises above that of the first—the graphological signpost of humor. Intuitive perception is also indicated and keen powers of observation. The upward stroke of the first "t" in the word "to" confirms the humorous spirit of the writer, while the second "t" bar in "the" denotes an insistent nature.

Receptivity and spontaneity are very marked traits of this script. The abrupt terminals to the words are a confirmatory sign of the positive insistent nature of this famous comedian.

DEADLINES

(Continued from page 19.)

The city editor has already arisen. He receives the note through the door; reads: "Four-eleven fire rung in from Gloria theater. Extra?"

We read over his shoulder. A sort of wine pours into our veins. Together, three abreast, we race away, leaving behind the Star tapping his toes with his cane. A cry of "Shut the door!" follows us as we flee from the mournful voices of the Cave of Tongues, flee from our doubts and our troubles, and rush joyously toward the work we were meant to do.

BLINKEM & WINKEM (Cont'd from p. 21)

"Is the BIG BOSS in?"

Comes now Sussie Yesser. "Yes, he's in—in conference for the past two hours with Blinkem. You know we cannot bother him."

Sure! Knowit, knows it, and though Winkem's opinion will save the corporation a mere \$10,000 if given at once. Knowit knows it won't be given and lets it go at that.

Just here appears from the apartment of Winkem, a lowly window washer. He could tell that Winkem and Blinkem are hot in a game of blackjack—but window washers say little or nothing except to the flies that make their work more arduous. The window washer pulls his forelock at Knowit passing out, picks up his self assurance where he left it on the doormat and hops down to the huge stage. Here are a multitudinous array of electricians, gag-men, camera men and yes-men. The entire cast with the exception of the leading lady is also in attendance awaiting the work of Knowit with bated breath.

"We can't take additional scenes today boys, Gloria Gishwash is home with a headache"—so the gang in silent mourning file slowly from the stage—counting the lost overtime—caused by the unkind attitude of Miss Gishwash—while Blinkem and Winkem by their proxy Susie Yesser compose the "night wire" to the home office: "Fitz-Hugh Quick, Home Office, Gold Building, Broadway, N. Y. Three hundred sixty-six scenes taken today in Gloria Gishwash's latest thriller, 'Cut-Price Glory' stop Tell exhibitors good news stop Shall we put rhinestones or real diamonds on Gloria's dress stop answer quick stop we are all well and work is nothing."

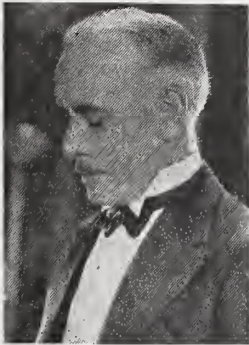
STONE CONNOISSEUR OF FAMOUS SPORTING RIFLES

Lewis Stone's three most highly prized possessions are sporting rifles.

A great sportsman by reputation, practice and inclination, the First National featured player's principal hobby is the collection of modern firearms. But the three pieces which are his favorites take precedence because of their donor; the late Col. Theodore Roosevelt, Emerson Hough and F. C. Selous.

The Roosevelt weapon is a Winchester .405; that from the famous writer, a Mannlicher 8m-m., and that from Selous, one of the greatest of African hunters and explorers an English Jeffrey .404 Express. These firearms are engraved and highly ornamental. Stone contends that they will be clicking cameras long enough to take an African hunting trip.

Major Stone also has quite a collection of antiques in his armory. In a recent picture, "The Blonde Saint," which Sam Rork produced for First National, he was able to come to the aid of the property department by supplying the rifle he uses in one sequence of the picture.



Lewis Stone

VIENNESE ACTRESS BACK IN HOLLYWOOD; PACTS OFFERED

June Norton, beautiful young Viennese actress has just returned from New York where she appeared in several independent productions.

For two years she was in stock at the Lasky studios here and since her return several days ago several of the big companies have been angling for her services on a long-term contract.

Her most notable appearances were in "The Thoroughbred", "Trapped", "Home, Sweet Home", "Moonlight Sonata", "Last Rose of Summer", "Lure of the Track", and other film hits.



June Norton

LUCAS CONSIDERED FOR BIG JOB

It is reported that George M. Lucas, former Studio Manager for Charles Ray productions is considering an offer to head one of the largest independent studios in Hollywood.

Mr. Lucas has had quite a varied experience.

For many years he was one of the Construction Engineers for the Westinghouse Company throughout the Eastern States.

After years of faithful service he was talked into buying a large block of Arizona mining stock. He then decided to make a trip to the property. Then he discovered he had been swindled. The mine was just a plain hole in the ground. Securing a position with the Western di-



George M. Lucas

vision of the General Electric Company as Superintendent of Construction, he finally completed his contract, came to Hollywood and the pictures won him over.

He was studio manager for Charles Ray productions for two years and has several box office successes to his credit including, "Some Pumpkins" and "Sweet Adeline".

STARTS ICE CREAM FAD

A man sitting in a Rolls Royce, austere and stern . . . munching an ice cream cone? Next to him a young high-school "sheik" propped up in a rickety old "lizzie" . . . also munching an ice cream cone.

It all sounds like a scene from a comedy . . . one of those aggregations that gather on Hollywood corners and biff-bang comedians from roof-tops and throw dummies out of flying autos.

But it's all because of F. C. Stevens, president and manager of Chapman's Ice Cream company, who has made ice cream, in cones and all other shapes, so delectable and so popular that automobiles clutter up the street before each and every one of his establishments, from the one at Harper and Santa Monica Blvd., to the furthest one at



F. C. STEVENS

Wilshire and Western. Never has ice cream had such a reign of favor as it is now enjoying under the skillful hand of Mr. Stevens, who has made a name for himself and his institution for the par-excellent quality of its products.

Greatly enlarged factory space has been necessitated by the tremendous growth of Stevens' enterprise and the new big plant will be in operation by the first of the year. Not since the days of the old red school-house has the ice cream cone become such a rage, a rage not only with the youngsters but with people in all walks and ages of life.

And as for chocolate parfaits and flappers . . . well, they simply storm the doors of Stevens' place; this haven of ice cream goodies.

Everybody is served speedily and plentifully, and they all come back for more . . . with a retinue of friends.

ATMOSPHERE

By Jack McCready
Screen Actor

We were seated on Dutch cheeses, under the none too protective shade of a property tree, discussing the oily Orient.

I might explain in passing that the subject under discussion, which to the general public implies a fascinating Utopia, was to we three soldiers of misfortune, who had "tramped" it from Sydney to Singapore, a varied mixture of pleasure and regret.

At present we were part of the bridal party in "The Red Mill", and on this, our first meeting, had taken advantage of the shade offered by this transplanted tree. Somehow the conversation had drifted to the Orient, and in the talk that followed, it developed that the man on my left was an ex-Danish skipper, whilst the rugged specimen of manhood on my right had served in a similar capacity for Uncle Sam.

I had mentioned the fact that I had opened the King Edward Hotel in Hong Kong as manager, and afterwards had assumed a similar position with the Hong Kong Hotel. My Danish friend enquired, "Say, when did you quit there?"

Before I could answer, a tall, upstanding, stern looking gentleman, walking towards a three-legged stool a dozen feet away, was going to seat himself, when I advised him, "Better be careful, one of the legs is shaky."

Thanking me with a smile, he replied, "All right, I'll look out for myself."

His next question was, "Where did you go when you quit there?"

I answered that I had gone to Calcutta where I remained for a couple of years.

"By George, that's a good one. I took your position when you left, but I never could find out what became of my predecessor. I had just come from Sumatra where I had been manager of a coffee plantation and was stopping at the "Hong Kong," when I discovered that there was an opening for a manager. As a catering officer in the Danish Navy I had been quite a success, so feeling qualified, I proffered my services, and was appointed as your successor." The man on my right now enquired.

"So you were two years in Calcutta? Did you ever get down to the Kidderpore docks?"

I answered, "I was there quite a lot of the time I spent in India. The Harbor Matser of Calcutta at that time was Jack Bennett. He and I were born in the same town in Ireland. Our fathers were friends of years' standing. So all of my spare time was spent in his company."

"Holy Gee, that's one on me," piped the man who had sailed a ship for Uncle Sam.

"I was sent to Calcutta from the Philippines to carry back Indian cattle, and after docking in Calcutta, in the course of events, I had to meet Jack Bennett, and say fellows, he was a prince."

I had several times thought of inviting into our company the gentleman on the stool, who though very much interested in the action of the picture, possibly might have been able to spin a yarn of his own, for 'tis thus we attempt to break the monotony of waiting for our call in pictures. Our further conversation might have been of interest to the gentleman on the three-legged stool, for we spoke of actual experiences, happenings not likely to be recorded in newspapers and magazines, dreams of the Orient, incapable of being transferred to paper by those who were actually concerned in their development, and the food of the Gods to those whose ears are attuned to apprehend an out-of-the-ordinary tableau in life's pageant.

I may have made a serious mistake in not inviting into our reminiscences the gentleman who sat on the stool for I afterwards discovered that he was the beacon that guides the majority of reading people on earth—William Randolph Hearst.

THE EYE AND COLOR VISION

By Fred McBan,

A. I. E. E., I. E. S.

The normal human eye is made up of a spherical chamber with a circular opening by a system of lenses contained therein and controlled by the brain. Light enters the opening of the eye, forming an impression, or image, on the back of the chamber, identically in the same manner as does a photographer's camera.

When we analyze sections of the eye, we find that it is surrounded by a filmy material called the "Sclerotic". Portions of this filmy substance is transparent and is known as the "Cornea". The crystalline lense is attached to the walls of the eye by the ciliary muscle. In front of this lense is the diaphragm usually called the "Iris". The color of the iris is referred to as the color of the eye.

In the center of the diaphragm is a circular ring of colored matter known as the "Pupil". When the eye is at rest or in the normal position it is so adjusted that the image of any distant object is in focus on the "Retina". If, when brought to focus on a nearer object, it must be altered, this is done by a forward motion of the lens with an increase in the curvature of both its surfaces.

When the eye is adjusted for ordinary light conditions, that is, light containing all of its known wave lengths, being white to the eye, the focus of the violet or short waves comes nearer to the eye lens than those of the red or longer waves.

This difference of focus can be clearly proved by looking through a piece of cobalt blue glass, the familiar blue glass that is used in getting the true photographic renderings of motion picture sets. For an example test, if we look through a piece of this same glass at an ordinary electric glow lamp, such as used in the home, we see two images of the filament superimposed, a blue-violet one and a red one. Should the lamp and the filament be at a considerable distance, twenty or thirty feet, they will involuntarily focus on the red image, which consequently appears surrounded by a blue-violet light. Should the filament of the light be so near that the eye cannot focus on the red, the blue-violet image will be seen to be surrounded by a red haze of light.

"THE WINNING OF BARBARA WORTH"

The photographic results in "The Winning Of Barbara Worth" was beautiful. George Barnes, A. S. C., and Ed Brannigan were responsible for taking the production out of the "Horse Opera" class. They photographed it. Just a few high-lights on the production, as a photographic classic. The opening shots of the desert looked like a beautiful painting. Panchromatic stock gives a velvet like texture to the blacks. Sand-Devil as worked out in this production was the best yet. The introductory shot of Miss Banky was exquisite.

The reflected image in the telescope—inverted as it should be, was a wonderful bit of realism, though until its second appearance it didn't get over with the majority of the audience, at which time, several near me remarked of it.

The look that passed between Vilma Banky and Gary Cooper, though very short, was high-class troopin, and directing.

And, the lighting of the individual Close-Ups between Banky and Coleman—gosh, they were a treat for sore eyes.

It was rather disappointing to see rough clay banks lining the canal in the miniature shots when all the working scenes showed soft sand or clay.

The photographic work in this picture disproves the rumor that no progress is being made in cinematography.

Interiors of the houses with real exteriors

just outside makes a real tie-up. Realism can be secured in this way in "pitchers." Night ride stuff great! Cloud dissolve great!! Miniature flood, great!!!

Tin reflectors, not so good even if necessary for hot light.

Poor Bill Patton. Busted up, maybe for life. And, just for a three foot flash. Yep, Bill, it happened on the right hand side of the screen. Masterful job of cutting the flood sequence even if the water was enough for a Lake Erie instead of the Colorado.

Talk about the Johnston flood? The old Master's would turn green with envy at the lighting and photographic quality of the scene between Banky and Ratcliffe, near the finish. It gave me a bigger thrill than seeing a Raphael, Sargent or Rembrandt. Looks like panchromatic stock was used in the bulk.

Low key lightings predominate.

Soft focus predominated.

The laboratory work was very fine.

That's all this week.

PAUL ALLEN.

MOTION PICTURE PHOTOGRAPHY

By Paul H. Allen

FOREWORD

In this and succeeding issues of Hollywood TOPICS the writer is going to attempt to bring to you—cussed and discussed—a closer knowledge and a better understanding of the art of motion picture photography and the men of the profession who are responsible for the photographic end of motion pictures.

We are given sensitized raw stock, of various manufacturers, and a camera, turned over to a director to make the picture you see th eworld over.d Sometimes our work stands out like a cameo, sometimes our work as you see it is "not so good". But kind folks judge us not too harshly as there are many things between the time we receive the film and the time you see the print in the theatre in your neighborhood, over which we, of the profession, hav no control or word in the matter. These are things that will be brought forward for you and the world to read and know. And they will be brought out, thanks for hte editorial policy of this publication, without fear or favor to anyone, but bald facts.

To the men of the profession, and to readers who are interested in the photographic side of motion picture production these columns are open. To let you say your say and to help you fight your battles.

We will praise unstintingly the art of a novice, or rap the duece out of the biggest if he falls down—after we have given him an opportunity to explain the actual circumstances under which said flop was made. And will, if he desires combine his statement with our criticism.

"WASTE" (OR "N. G's.")

"There's many a scratch between the camera and the screen." (Especially the print of Nell Gwyn I saw the other night.)

Many a fellow jumps on the set when you yell STILL!

Our best friend DAME ALIBI.

FAMOUS PEST. The Son-of-a-glazier who stands in front of a camera so he who runs it can see not.

FAMOUS LAST WORDS. "No Mr. De-Mille I don't agree with you."

Just a minute, I just ran out of film.

"SHORT ENDS"

The modern commercial motion picture laboratories are a cross between a bank, a storage warehouse and a glorified amateur film finishing plant. "You turn the crank and

we do the rest to suit ourselves, or what have you."

Everybody is talking PANCHROMATIC stock nowadays. Arguments as to what big picture was first to be made in its entirety upon it are common. I've heard a lot of guesses. But it really goes to the Kinema-color picture of the Delhi Durbar. More foreign menace, be gosh!

A fellow worker came up, while I was extolling that wonder of wonders, "The Last Laugh" to Robert Kane, and asked me "what-enell I could see in ten reels of an old guy with whiskers and a coat!" He works a lot more than I do too,maybe I'm wrong dreaming dreams of the time when motion picture photography will be universally (not an advt.) recognized as a FINE ART.

Since Rex Ingram, aided and abetted photographically by Johnny Setiz did that masterpiece the Four Horsemen, the business has been horse-opera wild. For the thrill of pounding hoofs, be it calvary, cow-boy, cow-girl, mounties, cossacks or just plain hoss, etc., ad fin. have flashed across the screen to thrill the thousands of cash customers out front. But one of the big boys "pulled one" when a title flashed "straight across the dry lake, etc." and then in a dozen cut-backs to close shots of follow stuff of the leaders running to beat hell in a circle.

One of the uppity-up directors here in town made a boast he could make ANY picture within the corporate limits of Los Angeles. So he did, several of them. But in the year of 1880 they were NOT using steam shovels to grade the "frontier" roads. Every steam shovel leaves its double groove in the bank.

P. S.—His motion picture photographer told him they would show.

P. S. No. 2.—He boasts he is a self-made man. His photographer has his degree from Oxford. Worked his way thru too. Now I'll tell one!

Here is the graphic description furnished to me by David Wark Griffith of the quality of photography he wanted in his productions while I was engaged in the production of "Way Down East". "CLEAN, SOFT, CLEAR AND BRILLIANT, YET BEAUTIFUL!" There it is friends, the whole secret, that and the utmost confidence in his photographic staff and their ability. After the first two weeks, he only upon rare occasions told me where to place the camera, he told me what he wanted and left the "camera angle" to me. Oh! How different here of late with directors that I work with here. Thanks Chief, someday?

NOTICE!

"THE WRESTLING GAME"

The second chapter of this mighty series will appear next week. Copy arrived too late for this week's issue.

NEXT
WEDNESDAY

CRITICAL DIGEST

By H. Sheridan Bickers

AN EGOTISTIC OVERTURE

Truth is said to lie "at the bottom of a deep well"—dramatic critics at the TOP! At least, that is what one may well believe judging by most of what one reads of all one sees.

Thanks to the insistent claims of modern advertisers and publicity agents, things theatrical are reviewed generally in a way more calculated to conform with their wishes than to inform their potential audiences.

In Hollywood TOPICS, however, you shall read of plays and players as we see them, not as their producers would have us see them. In these columns each week, I propose to give you frank impressions of current stage offerings from an artistic, not mart-istic, point of view, with the sole idea of "fair play" for the audiences as well as the actors.

HONORABLE INTENTIONS

My moral purpose in these "Stage Prompts" will be the wholly amoral one of reviewing fearlessly but fairly the plays and players as I see them, after 25 years of trained observation and nightly theater-going. I am, perhaps, the world's most inveterate and enthusiastic playgoer: with me, plays never pall and players always interest—good, bad or indifferent; whether professional, amateur or "shamateur"—by which I mean those professioning "professionals" who "crash the gate" in to the ranks of the theatrical profession solely through society or monetary influences. These "actorines" of both sexes are generally those who are egged on by ambition and ought to be egged off by their audiences. But of this bastard breed more anon! Woe betide those who erupt themselves on to any stage of Los Angeles, for in Hollywood TOPICS they will read of "the truth, the whole truth and nothing but the truth—"so help me, God."

AMERICA'S PLAYGROUND

Have you ever thought of Los Angeles as America's playground? Have you yet realized how fast this cosmopolis of the west is becoming the trying-out ground for American entertainment?

Within the last 25 years, I have viewed and reviewed over 6,000 plays in America and England and in the course of my globe-trotting visited most of the leading theaters all over Europe, Asia and America, but never have I seen finer theatres than there are to be found in Los Angeles and Hollywood—the Mecca of Moviedom and the coming capital of the home and happiness seekers of the world. It takes a newcomer to see something new in the city and that's what I've discovered (?) about this City of the Angels—theatrically speaking! And now, let's ring up the curtain! The egotistic overture is over.

"LOVING LADIES" At the Orange Grove

A man may be known by the woman he gets; a woman by the man she keeps. So "Loving Ladies" must be judged, not by the play-goers got into the theater but by those whose interest or amusement it keeps to the

end. I have always boasted that any play however bad, has something interesting or at least amusing about it, but "Loving Ladies" seemed to me to prove the exception to this rule. I don't know what they did (or had done to them) in the end, for after two acts of nothing but neophyte "necking" and coeducational "patter," I left to save myself from the disgrace of going to sleep. Andy Adair, the over-necked husband, called his loving lady-wife "O," and that is all one can safely say of the play. Of the players, be it said that Ernest Wood and Beatrice Prentice struggled nobly to give artistic verisimilitude to an otherwise bald and unconvincing narrative. T. Roy Barnes is the "star" but until I saw this star "act" I never knew how foggy a night could be. So, next please, Arthur, and give us something with more Freed-om!

TWO NEW THEATERS OPEN

This is a red-letter week in the history of local theaters, since it includes the premiere of "Castles in the Air" at the El Capitan, an ideal home for comic opera, and the opening of Los Angeles latest legitimate theater, the Belasco, with the eagerly anticipated comedy, "Gentlemen Prefer Blondes," dramatized by Anita Loos and friend husband, John Emerson, from that versatile little lady's scintillating story. With such an opening attraction the beautiful new playhouse on 11th and Hill can scarcely fail to have the S. R. O. signs up for weeks to come.

So here's wishing our new theatrical entrepreneurs, Edward Belasco, Fred Butler and Gerhold Davis, the success their initiative and enterprise deserves.

THE EVENT OF THE WEEK

The event of the past week, theatrically, was of course, the opening of Hollywood's new and lovely playhouse, the Music Box Theater, with Carter de Haven's "Fancies". Here, for once, is a "revue" which one wants literally to "see again." It is too full of beauty to absorb at one sitting. In my last thousand and one (mostly misspent) nights at the theater from Los Angeles to London, I do not recall any revue more artistically dressed and mounted, or one better rehearsed at its premiere production than this which is as sure of success in New York as it is in the less crowded but more critical Hollywood. It is a triumph of artistic originality and production, in which first honors must be divided between its costume designer, Corinne; its producer, de Haven; and by Lane Ceballos, its brilliant dance designer and maitre de ballet, whose beautifully executed "Serpentine" ensemble makes the Totem Pole dance from "Rose-Marie" as unthrilling as a barber's pole by comparison.

"THE CHEERFUL FRAUDS"

Universal has another "wow" of a Comedy in "The Cheerful Frauds" starring Reginald Denny and directed by William Seiter. From the first to the last scene, laughs succeed laughs without interruption.

The direction is excellent, the story is very amusing and the picture itself is well edited.

The cast supporting Mr. Denny is one of

the best assembled to date in his comedies. Gertrude Olmstead, the leading lady is charming and handles her part exceedingly well. The performance of Gertrude Astor however, is the outstanding feminine part of the picture. The character part she enacts is incomparable. Otis Harlin as the "nouveau-riche" grocer is amusing. Emily Fitzroy is well suited in her part. So is Charles Gerrard as the crook.

This comedy is a credit to William Seiter who invented the funny plot and directed it in spite of the extreme length of the production, (one hour and thirty minutes, by the clock.)

However, the audience seemed delighted and didn't seem to mind the length of it, so why should I complain?

The photography was quite unequal. It is the only fault of "The Cheerful Frauds."

"CRADLE SNATCHERS"

Get 'em while they're young; is my motto—or words to that effect, signified the premier in Los Angeles of "Cradle Snatchers," which had an auspicious "first night" last week at the Playhouse.

Louis O. Macloon, with the aid of Russell Medcraft and Norma Mitchell has presented Los Angeles theatre-going public with one of the greatest comedy hits of the year. It is filled with farce-comedy hokum that threatened to grow into hysteria.

To the authors of "Cradle Snatchers" theatre patrons owe a debt of gratitude that will be hard to repay. The dialogue is witty, clever, spicy and subtle—never offensive. The situations are ludicrous, droll and full of humor.

Lillian Albertson who is credited with the direction deserves a conspicuous place in the hall of comedy fame. Her work is indeed an achievement.

Helen Bolton is gloriously funny. She shoulders the responsibility for most of the farce situations and by a clever portrayal is the outstanding feminine characterization of the play.

Grace Travers and Florence Auer put over many laughs and are quite satisfactory in the parts assigned them.

Norman Peck easily tops the male members of the cast. He came near stealing the show. This young fellow is a clever comedian, a comedy star in the making if given the opportunity, make no mistake about this. The rest of the cast, composed of Valney Hopkins, William Eugene, Phillips Smalley, Charles Coleman, Arthur McKee Rankin, Margaret Landis, June Lawrence and Miriam Byron are all excellent types and assist in making "Cradle Snatchers" a hit. In summing up, this farce is produced lavishly, directed skillfully and enacted faultlessly. In other words, it's more than a hilarious farce—a riot of laughter. It's a "WOW" and a sure cure for the blues. I. W. I.

A PEACH OF A COMEDY

If you would enjoy a true comedy of home life as lived in the suburbs of every town, go to the Morosco and see "The Family Upstairs." Here is a comedy by a new writer, Harry Delf, which is as simple in design and clever in construction as it is human and humorous, though tragically true. A most

(Continued on page 26)

(Continued from page 25)

original and amusing play, with a laugh in almost every line and yet not one "wise-crack" from beginning to end . . . for which let us all be truly thankful. Every word of humor and every bit of pathos belongs. Every character rings true and each and all are played in a manner worthy of such an unusual play of ordinary theme. Especially good are the consummate characterizations of the pretentious mother by Jane Morgan, the unpretentious and outspoken father of Mitchell Harris, the poolroom politician, son of James Bush, and the husband-hunting daughter of Alma Tell who plays with rare charm, understanding and sympathy. Go see "The Family Upstairs," it's a poor title, but a peach of a play.

"YORICK"

"SOME SHOW"

The performance on the opening night lasted until 12:30 a. m., and then the curtain fell with a dozen rehearsed and advertised items unplayed. The best thing I can say about the show is that I never noticed the length until it was cut short. It can, of course, and has by now, doubtless, been cut further to advantage, but all that is left should be good. There is more than enough to keep Hollywood talking for many moons to come. The "highwater marks" of an exhilarating show are Doris Eaton's "African" dance, (Carter's own, I understand) and the aforesaid "Serpentine" among the dancing ensembles.

To Motion Picture Producers



SHERIDAN
BICKERS

(Former editor of "The Theatre World", "Yorick" of the London Daily Express, etc.) having returned recently from England is open for offers for

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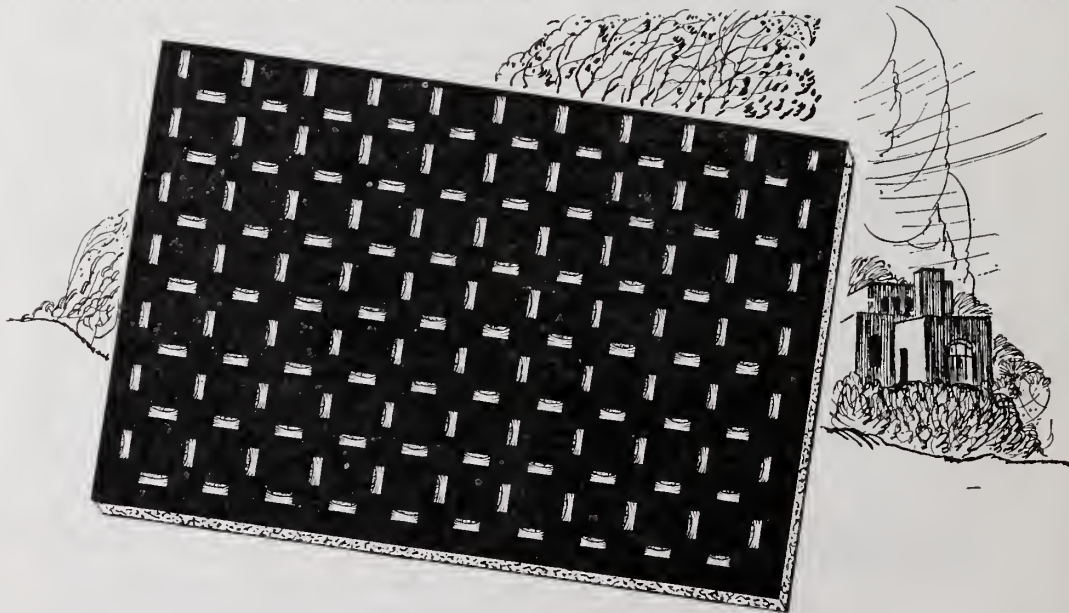
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ACTRESS OPENS SHOP

Betty Blair, film actress, who played a part in Samuel Goldwyn's "Beauty and the Beast," has opened a beauty shop in Hollywood. This will not interfere with her film work.

JOHN IN NO SCRAPE!

John Brownell, eastern scenario editor for F.B.O., has become a winter resident of Hollywood, but has not seen much of the cinema capitol since his arrival for he has been busy at the executive offices with history conferences. John left New York for the Coast immediately after the World's Series and the Dempsey-Tunney mix-up. Nothing coincidental however.

HOLLYWOOD GETS RITZY

The Ritz has moved to Hollywood.

That is, the tremendous lobby of the famous New York hotel has been reproduced at the First National studio for use by Colleen Moore in "Orchids and Ermine."

The lobby includes a battery of elevators, forty cut glass chandeliers, the telephone switchboard at which Colleen is shown working and the famous carpeted "Peacock Alley," the parade ground on which thousands of world known figures have trod.

ATTABOY, AL!

Al Boasberg has become a permanent resident of Hollywood.

After finishing a nine months engagement with Buster Keaton, Al journeyed on to New York and the noise of the steel riveters next to his apartment in the "Roaring Forties" so annoyed him every noon when we has trying to sleep that he became maddened and rushed to Chicago and into matrimony, thence to Hollywood where F. B. O. took him in.

He has a desk at the F. B. O. Studios, goes around without a hat, has two cars and rides in a taxi and is buying a home so as to stay here many years in order to make monthly payments.

AH, SUZANNE

Paris in Hollywood.

This phrase will become an actuality along about Thanksgiving Day which is approximately the time Suzanne Lenglen, famous tennis champion, is due in the movie capitol to start her picture work at the F. B. O. Studios.

The famous champion is now on the ocean and it is reliably reported that she is bringing eleven trunks of the latest Paris modes which she will use both in her pictures and in the social life in the film colony.

Lenglen is reported to have been setting the styles and fads in the French capitol and along the Riviera for several years.

Her coming to Hollywood is certain to start several new fads.

WHAT'S IN A NAME?

The daring thoughts of a decade are afe the conservative expressions of the present. What startled our fathers yesterday is easily accepted today.

Frankness on the stage ten years ago was summarily censored. The theatrical successes of modern times are those dealing frankly with intimate problems. Within easy memory is the furor of discussion caused by the then-daring theme of "Three Weeks." Today books and novels, infinitely bolder in character and thought, are openly offered for sale by all book stores.

Far more daring in theme, with food for world-wide doctrine accepted by all Christianity, is Burl Tuttle's new novel, "The Bastard."

There is no doubt that even in this day of daring expression, Tuttle's book, by its frankness and analytical presentation, will arouse heated discussion in both church and state.

First publication of the book is scheduled early in 1927.

EARL METCALFE BUSY

Earl Metcalfe, who recently completed the leading role opposite Dorothy Phillips in "The Better Way" for Columbia, has been signed by Tiffany for the juvenile lead in "Sin Cargo".

Subscribe to Hollywood TOPICS. \$2.50 by the year. Order from your news dealer for delivery every Wednesday.



Reads Human Nature Through Writing

Blanche Holmes, noted graphologist now writing a series of articles on the handwriting of famous motion picture people for the Hollywood TOPICS. She was formerly attached to Scotland Yard of London, haven of her fictional namesake, Sherlock Holmes.

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Mrs. Holmes is now on the Editorial Staff of HOLLYWOOD TOPICS and beside contributing a feature article every week on the handwriting of famous film folks, has consented to read the handwriting of any new subscriber which may be submitted to her in strict confidence for \$2.50—the regular yearly subscription price to the greatest News-Magazine in the world, in spite of the fact that her regular fee for these readings have been from \$5.00 and up. In other words, you get 52 copies of Hollywood TOPICS and a reading for \$2.50.

To a non-subscriber, she will give a complete reading for the ridiculous small fee of \$1.00.

REMEMBER, SAMPLE OF HANDWRITING, COUPON AND \$2.50 FOR A FULL YEAR'S SUBSCRIPTION (52 WEEKS) TO HOLLYWOOD TOPICS — OF A SAMPLE OF YOUR HANDWRITING, COUPON AND \$1.00 FOR NON-SUBSCRIBERS? GET BUSY — SIGN THE COUPON AND KNOW YOURSELF!

FOLLOW THESE DIRECTIONS EXACT

(1) All writing submitted for analysis should be in ink and on unruled paper. A specimen of your ordinary penmanship is desirable. Do not take special pains.

(2) Six lines of handwriting or more, should be forwarded, together with signature to give best results. However, an analysis can be given minus a signature, or from a signature alone (when a reading is desired on someone else, without his or her knowledge) but in the latter case some important characteristics may not be revealed.

(3) Enclose a stamped, self-addressed envelope for reply, giving your name and address plainly and in full.

(4) The coupon below must accompany every request for a Vocational Analysis, whether with a subscription or separately.

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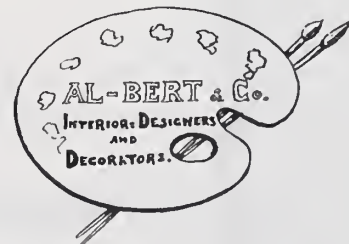
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ROMANCE OF PEARL RIVER

(Continued from page 9.)

She trembled and nodded her head. "Will Ah Mei Ling trust her future to a vagabond?" he spoke seriously but soft and low.

A little hand covered his mouth. "Ah Mei Ling will trust thee to eternity, but my love, I can not get away. The door is barred!"

Sam laughed. "But I can unbar it." Ah Mei Ling clutched at his sleeve. "What—what about Sang Foo?"

Sam started, for an instant. Then he drew back haughtily. "The Wong's have never been cowards, little love. And, even a player of the yet kim, loving all life, may fight for the lady of his heart!"

Ah Mei Ling shuddered as Sam's hands slipped from hers. One hungry kiss—one tender caress and before she could call to him the sampan vanished in the shadows about the hut.

Ah Mei Ling was sobbing softly. It seemed an interminable length of time before she heard Sang Foo's surprised curse. She could have shrieked—so tense was the silence that followed.

Once it sounded as if her song man was laughing under his breath. She

crouched on the floor and offered up a prayer to the god of strength to save her new found mate.

What strange sounds came from the outside.

Choked screams—arms striking wildly against the passage-way walls—muffled curses and triumphant, hysterical screams.

In a short time it was all over. Sang Foo shrieked, a shrill, piercing shriek, and then—the thud of a heavy body striking the floor.

A hand groped in the darkness for the outside thong of leather that opened the bar to the door.

Ah Mei Ling sprang up and ran to the door—uttering endearing names—with little cries of joy.

The door swung open—

The pale light of the moon left Sang Foo's face utterly ghastly. He flung his blood-stained knife to a corner of the hut as he caught Ah Mei Ling's tiny form in his arms.

A kindly unconsciousness left her white and limp—all unaware that Sang Foo, the Master—Sang Foo, the generous—the loving, was striking blow after blow against her face, the great ring on his fat finger cut deeply into her

mouth, cruelly bruising the lips—soft-curved for kisses—laughing—song—the lips that were the delight of her vagabond song-man.

CONFIDENCE PUSHES YOUNG ACTOR TOWARD SUCCESS



Lou Duello

If confidence in one's ability, plus sufficient forceful personality to convey that confidence to those in power where that ability may be put to use, is an asset to its possessor, then there is nothing standing in the way to hinder Lou Duello from climbing to the top rung in the ladder to success.

As an instance of his confidence he was called to a studio during the production of "Beverly of Graustark" featuring Marion Davies. The casting director told him that it would be a difficult terpsichorian role, and that several well known dancers were all ready on the set—it was to be a test, the best man to get the part. Luello asked how many men there were, and when told twenty, he answered: "Well, I know enough about dancing to eliminate any dancer you can get." He got the job.

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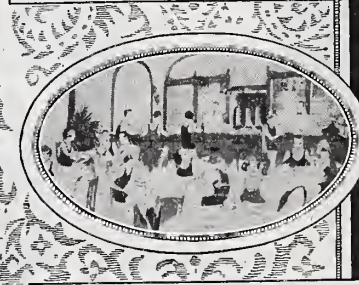
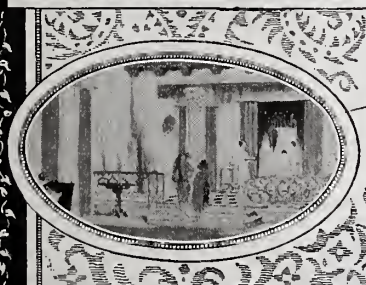
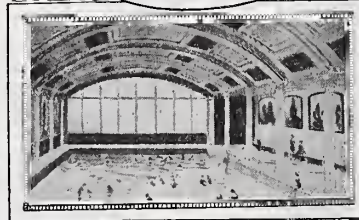
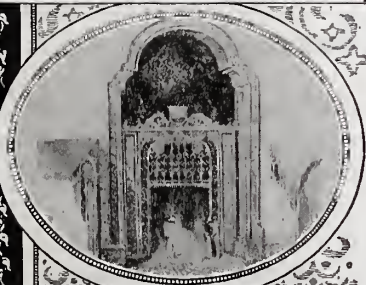
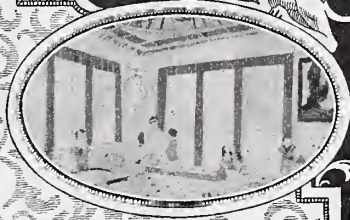
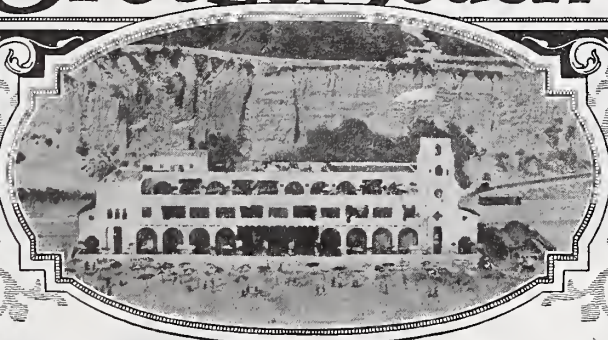
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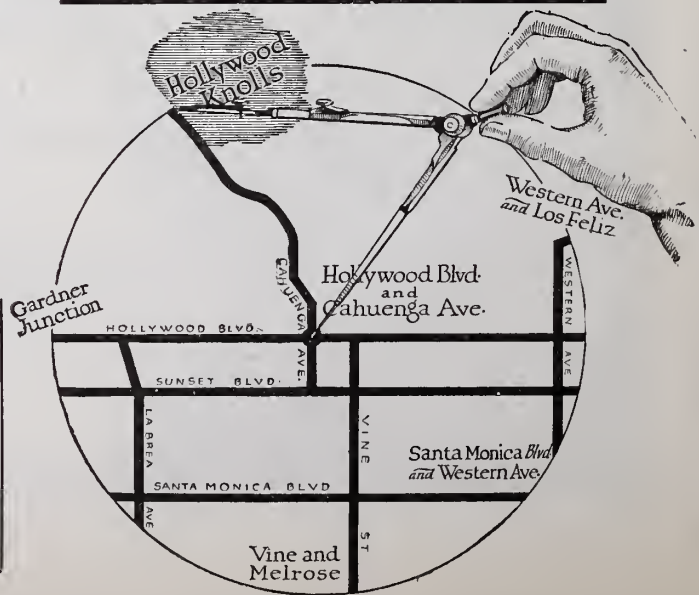
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TRUTH ABOUT CENTRAL CASTING

---PAGE 7---

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Vol. 1—No. 3

WEDNESDAY, NOVEMBER 17, 1926

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Hollywood Topics Pub. Co.

T. N. T.

THE DAY OF DAYS

Bands play. Flags wave. The tramp, tramp of steady feet.

Emotion runs high as the "gold star mothers" pass.

Men and women, survivors of the holocaust of yesteryear—the men who fought—the women who nursed—the mothers who gave—pass in review.

It is the day of days . . . Armistice Day. The day of sorrows . . . the day of exultation . . . the day of thanksgiving . . . of victory and peace.

The throngs cheer the dough-boys . . . there is a silence as the flag goes by . . . throats are choked as patriotism is stirred.

Orators orate . . . memories of sacrifices are recalled.

For it was Armistice Day . . . a day of memoriam . . . the day of those who gave their all on far-off Flanders fields . . . the day of those who did not die. For it was Armistice Day. The day of days.

FILMS AND FILMY

Mons. Landy also informs us that Alice White, in stock out over the hill, has given up her stockingless fad for French lisle hosiery.

We are positive that this noble publicity brings a mighty throb to the heart of Richard A. Rowland. It helps so much to sell pictures.

Boloney!

SPECIALIZATION

It is indeed gratifying to know that at least one studio connected with the industry demands that the heads of departments specialize in their jobs.

This is the age of specialization—in every field of activity and the motion picture business is no exception.

So complex is civilization and so keen the competition in the affairs

Continued on page 6

REPORT CORTEZ-FAMOUS BREAK OSBORNE BADLY INJURED

Actor On Way to the Coast

Stunt Man in Disastrous Event

An attempt to leap from a 500 foot cliff on a motorcycle with parachute attached, will probably cost the life of one of the gamest stunt men on the screen.

Osborne, in attempting a screen "thriller" by riding his motorcycle off the highest point of the Huntington Palisades, north of Santa Monica, failed to get

the "breaks." The parachute attached to the machine refused to open and crashed to earth. Both man and machine hit the ground with a terrific impact. The machine was reduced to a mass of wreckage and Osborne was rushed to the receiving hospital in Santa Monica.

The "stunt" man was reputed to be fearless, took life as a joke and would try anything, once.

And, strange to say, for a few paltry dollars, this class of men gamble with life with the odds against them.

There is slight chance for his recovery.

FAIRY TALES

Burbank eclogue as indited by George Landy, First National's weaver of dreams:

"Traffic officers," says Billie Dove, "are the modern knights-errant." She explains how during a recent heavy fog in Los Angeles she was accosted by a motor-officer when her lights suddenly went out. She thanked him for coming to her aid. He smiled in return. "I was following you to give you a ticket for driving without lights," he said. However, she didn't get the tag!

Nuts!

THE PICCOLO PLAYER

Operatic tinge in photoplay publicity, as devised by the noted Mr. Howard Dietz, advertising chief of Metro-Goldwyn-Mayer:

DON'T BE A PICCOLO PLAYER

BE A WHOLE BRASS BAND
and make some noise!

All exhibitors who have been piccolo addicts will now blow their own horns.

ENFANT TROUVE

Clyde Cook, comedian, insists in confidence that a new investigation movement is on foot at the Lakeside Golf Club to find out whether or not the term "caddie" bears the same relation to "cad" as "kid" does to "kiddie".

ROMANCE & PUBLICITY

Records from the County Court house at Riverside, discloses the fact that John Neville, publicity man at the M-G-M studios, was united in the holy bonds of matrimony to Virginia Greenwell, dancing protegee of Marion Morgan. Hollywood TOPICS extend to the newly-weds their congratulations and wish them much happiness. If Jack makes as good a husband as he has a P. A., their little romance will be an unqualified success.

ART FOR ART'S SAKE

WANTED—Help, male: Men having large External Goiter and who wish to do some motion picture work. See Casting Director, Associated Studios between 1 and 3 p. m. 3800 Mission Road.

Word was received by officials of Famous Players-Lasky, west coast studios, that Ricardo Cortez, featured player under contract to the corporation, left work in the middle of a picture at the Long Island studio and departed for Hollywood.

Rumor has it that Cortez being disgruntled with parts assigned him in recent productions and not being satisfied with conditions, left the company flat.

Before leaving New York, Cortez is reported saying: "that his wife, Alma Rubens, was ill." This was his version for a hasty departure. Others, who are on the "inside" declare it's temperamentality—pure and simple.

Efforts to reach his wife disclosed the fact that she is out of the city and the report of her sudden illness was not true.

It's a darn shame that B. P. Shulberg hasn't the power within him to be both in New York and Hollywood at the same time. Here is one official that has the faculty to handle the "temperament" in naughty boys.

Notice!

Plans for a bigger journal requiring our removal to enlarged editorial rooms and a bigger publishing plant forces Hollywood TOPICS to jump one week. Our next issue will appear two weeks from today. Wednesday December 1st, at which time an important announcement will be made.

SUDDEN WAVE OF GREAT FILM MARRIAGES

MACKAILL, MENDES TO WED IN NEW YORK TODAY

Dorothy Mackaill, beautiful film star, and Lothar Mendes, noted German director, will be married in New York today.

Miss Mackaill has appeared in a number of notable pictures, whilst Mendes has but recently arrived here to direct. It is expected that they will make their home in Hollywood upon completion of present contracts in the east.

LAURA LA PLANTE NOW WIDE OF DIRECTOR SEITER

Laura La Plante, film actress, and William Seiter, director, both under contract to Universal, were married last Sunday in Los Angeles.

The romance began while they were working on pictures together.

3 TYPEWRITER PLUNKERS TAKE FATAL, FATAL LEAPS

Journalists' Weddings Dished Up In Job Lots

The actors and actresses and all the other movie folk will have to take back seats on the marital merry-go-round for the time being. This is the day of the marryin' journalists.

Eugene V. Brewster, publisher of Motion Picture Magazine, Classic, Movie Monthly and other publications, started it all when he slipped away to Mexico, away down yonder, and said vows with Corliss Palmer, film beauty.

This publicity probably piqued Tamar Lane, young editor and publisher of the Film Mercury, who immediately thereafter spilled the w. k. beans that he had been secretly wed to Barbara Worth, motion picture actress, several months before Eugene took the fatal leap.

James Quirk, publisher and editor of Photoplay, has now joined the ranks of benedicts, having uttered vows with May Allison of film fame.

McCOY FILM CAST GROWS WITH SPEED

The cast of Tim McCoy's second historical western production for Metro-Goldwyn-Mayer is growing.

The names of Louise Lorraine, new contract player; Frank Currier, Edward Connelly, and Chief Big Tree have been added to the list.

When Dick Barthelmess comes back from Europe he's going into the shoe business.

Beg pardon, we're all wrong . . . it's only the title of his next picture . . . "The Patent Leather Kid". Mixing patent leather and kid in one picture is going to be a tough job.



Abrams Death Shocks Industry

Funeral services for Hiram Abrams, president of United Artists, were held in New York City, yesterday. His sudden death came as a great shock to the motion picture colony of this city and to his many friends, throughout the world.

Born in Portland, Maine in 1878, Mr. Abrams began his business career as a merchant. He entered the motion picture business as a distributor in 1904 and served in an executive capacity for many companies. In 1913 he was one of the organizers of Paramount and Famous Players. In addition to his production interests, he was the owner of a chain of theatres in several principal cities.

Eight years ago when the United Artists corporation was organized, Mr. Abrams was made general manager. A few years later, he succeeded Oscar Price as president and it was through his intelligent business methods that the scope of the company was greatly enlarged. In 1924, he brought about plans which resulted in Joseph M. Schenck being made chairman of the board of directors of the company. With the re-organization sponsored by Mr. Schenck, Norma and Constance Talmadge, Buster Keaton, John Barrymore, Gloria Swanson,

William S. Hart, the late Rudolph Valentino and Edwin Carewe, noted director became associated with the original group of organizers.

Mr. Abrams is survived by his widow, Florence Hamilton Abrams and his daughter Grace, to whom, Hollywood TOPICS extend their heartfelt sympathy in their loss.



Russell Simpson, after dinner speaker and entertainer de luxe, continues to register hits on the screen.

His most recent roles have been as Sandy in "Annie Laurie" with Lillian Gish at Metro-Goldwyn-Mayer and as the heavy in David Hartford's production, "God's Great Wilderness."



Priscilla Moran, child actress, has returned to the screen after an absence of several months

DON'T FORGET THE COMMUNITY CHEST!

BASEBALL IDOLS ASPIRE TO SCREEN FAME

Famous names that accompany famous faces new to the screen will bristle on the talent list of "Slide, Kelly, Slide", Metro-Goldwyn-Mayer's new baseball picture starring William Haines.

Some of the most celebrated baseball players of today, as well veterans of a few years ago, will be in the baseball clubs depicted in the new picture.

Bob Meusel, of the New York Yankees. Lazzari, also of the Yankees, Dowthitt of St. Louis, and Hafey the sensational St. Louis outfielder, all stellar lights of the World Series, will be in the opposing teams that will play at the studios for the new picture.

Mike Donlin, former idol of the New York Giants, and many years their manager, will be majordomo of the ball players.

The new picture is a vivid story of big-league baseball, with the World Series as its background. The story is an original by Sedgwick scenarized by A. P. Younger.

CROOK PART PICKED FOR ANNA Q.'S NEXT

Anna Q. Nilsson is to be featured in a new sort of crook role in her newest First National picture, "Easy Pickings." It's a mystery story on the order of "The Bat" and "The Cat and The Canary," but the author, William A. Burton, invented a very different plot twist to keep his audience guessing.

MR. C. MURRAY EMITS A HUGE MOUTHFUL

"The best athletes in motion pictures are the comedians", maintains Charlie Murray, First National's dean of fun-makers.

"Anyone who went through the old two-reel comedy school had to be an all-around athlete to keep from breaking his neck," Charlie explains.

RUSSIAN EXPERT GETS CITIZENSHIP PAPERS

General M. N. Pleschkoff, former military aide of the Russian Czar, and now assisting on the military episodes of "Resurrection," is Hollywood's happiest man this week.

After much study, the General passed his examinations that grant him citizenship papers. He was one of 250 applicants and the only Russian in the class.

"OPEN YOUR HEART"

Nov 6 PM 10 32

Fred Fox

Hollywood Topics, 1515 Cahuenga Ave., Hollywood Calif.

I am sure you will be interested in following letter. Please publish same in your valuable columns. It is earnest wish of all signers and for this we thank you sincerely in advance.

It is only insofar as the motion picture industry leads in the communal growth and general progress of the city of Los Angeles that we can expect the citizens of this municipality to respect us and to appreciate the significance and the value of the presence of this industry in their midst. We have a great opportunity at the present time to prove again as we have repeatedly proved in the past that we are ready, able and willing to do more than our share on Los Angeles' most important civic problem. The Community Chest drive is the only sane solution of the large scale charity problem ever devised and we are particularly fortunate in having a Community Chest organization that is the most economical in America. Absolutely one hundred cents of every dollar you give goes to charity. Your industry is adequately represented among the leaders in this campaign who accept responsibility for your contributions. Remember, that you are only called on once a year so that a large donation is not generosity or charity, but good economical business practice. Everybody is doing his or her share and we know you are going to do yours when you are called upon by the folks at your studio. Signed M. C. LEVEE, Chairman; JOSEPH M. SCHENCK, LOUIS B. MAYER, JESSE LASKY.

NAG STEERING IS SPANISH HERITAGE

Natalie Kingston, First National leading lady, gets her excellent horsemanship quite naturally. Not only has she ridden a great deal all her life, but her ancestors were native Californians; Spaniards who owned vast tracts of land and took part in the old government before the gold-rush of '49.

UNIVERSAL ANNOUNCES NEW RELEASES READY

Four big Universal features are virtually ready for release now. They are in the final stages of editing and will be previewed shortly. They are "The Love Thrill", starring Laura LaPlante, "The Wrong Mr. Wright", starring Jean Hersholt, "Held by the Law", Edward Laemmle's all-star production, and "The Silent Rider", starring Hoot Gibson.

PAUL LENI STARTS WORK ON NEW PRODUCTION

Paul Leni has started production on "The Cat and the Canary" at Universal City.

Laura LaPlante is playing the featured feminine role.

REGINALD DENNY RACING THROUGH COUNTRY

Reginald Denny has left Universal City for a three week's tour of California automobile race tracks.

Denny is starring in his own original story, "Slow Down," under the direction of Melville Brown. The company left yesterday for Del Monte where road races scenes will be shot. After that they will go to San Luis Obispo for track scenes.

Twenty racing drivers, including some of the leading dirt track racers in the country, are appearing in the picture.

NATION'S HISTORY TO BE MCCOY FILM MOTIFS

Remarkable incidents in American history coupled with colorful romances, are to form the backgrounds of future western drams starring Tim McCoy, it was announced by Louis B. Mayer, producing head of the Metro-Goldwyn-Mayer Studios.

The sensational success of "War Paint," the initial McCoy vehicle, which was directed by W. S. Van Dyke and in which Pauline Starke had the leading feminine role, has



L. B. MAYER

convinced M-G-M officials that there is a big field for western stories of early historical frontier life. Plans for production of these pictures on even a larger scale than disclosed by "War Paint" are underway.

"In the making of western pictures," says Mr. Mayer, "we will film stories of historical interest along whatever line formed the western frontier of that particular time.

"By 'westerns' we do not mean the ordinary cowboy and Indian melo drama. It is our intention to get away from the cut-and-dried type of western, and yet present in our pictures all the virility, daring and beautiful scenic backgrounds that have played so important a part in the success of western pictures."

McCoy's next picture, according to Mayer, will be an intriguing story of romance and adventure in the historical setting of the French and Indian wars when George Washington was a major in the service of the British crown and the farthest point west was Fort Duquesne, which is now the site of Pittsburgh, Pennsylvania.

YOLA KNOCKS 'EM COLD WITH SPIFFY DUDS

Her ability to wear clothes beautifully and walk with the acme of grace, makes Yola d'Avril, First National player, an outstanding figure as she trips down 'Peacock Alley' in Colleen "Orchids and Ermine."

COOPER, ROACH TO DO M-G-M COMIC DHET

George Cooper and Bert Roach who played together in "Tin Hats," will again create comedy out of material tribulations.

They are to be the central comedy characters of "Red Pants," a sequel to the other story.

JACK JUMPS AROUND IN NEW BENZINER

Jack Mulhall, playing the leading role opposite Colleen Moore in "Orchids and Ermine," her new stellar picture for First National, produced by John McCormick, is going about in a bran-new, spiffy-looking sport roadster, acquired since his return from New York. With tool-leather accoutrements and as shiny as a newly-minted twenty dollar gold piece, Jack's car elicits more than one glance from the public as he glides gracefully down Dark Canyon en route for the First National studios at Burbank, Calif.

MERIT WINS REWARD FOR GEORGE HILL

George W. Hill, who recently directed Lon Chaney and William Haine in "Tell It to the Marines," has been placed under a long term contract by the Metro-Goldwyn-Mayer studios.

Hill's career is one of the most interesting in the picture industry. A nephew of James J. Hill, the famous railroad builder, he was educated to be an engineer and for Union Pacific destined to follow in a time was employed with the footsteps of the famous "Empire Builder". Becoming interested in motion pictures he started as a cameraman, achieving notable success in the early Biograph days, and then turning his attention to writing. His career as a director followed.

LLOYD BACON GETS "WHITE FLANNELS"

"White Flannels" and "Finger Prints" do not usually go well together, especially if the "Finger Prints" happen to be smudgy. But in this case, "White Flannels" will follow "Finger Prints" with equanimity, for the former is the title of Lloyd Bacon's next directorial effort, and the latter is the name of his last one. The next Bacon picture is to be based on a magazine story, a serial by Lucien Cary, which Graham Baker is adapting to the screen.

At present Bacon is finishing the direction of "Finger Prints" starring Louise Fazenda and John T. Murray.

New York is gettin' all het up over who's going to play Lorelei when "Gentlemen Prefer Blondes" comes to the screen.

Not so long ago the editor of this paper, writing in the Director Magazine, nominated Pauline Garon for the role; and Betty Jewel as Dorothy, the girl friend.

Once again we voice our nominations. Here's Pauline . . . the logical Lorelei. Don't you think so?



TOM GIBSON GOES WITH FIRST NATIONAL

Signifying his return to the writing field, Tom Gibson has transferred his typewriter to the First National studios in Burbank where he has been assigned to prepare the continuity on Ray Rockett's first production in the new Burbank plant. The screenplay for Eddie Cantor's Paramount starring vehicle, "Kid Boots" was written by Tom Gibson as also was the working continuity on Bebe Daniels successful "Palm Beach Girl." Gibson accomplished something on that picture never before attempted in that he wrote the continuity while on location in Florida with the company practically shooting the scenes from his typewriter. The story had been changed to fit the locations.

UNIVERSAL SELLS HOLLAND EXCHANGE

N. L. Manheim, export manager of Universal, back in New York after a six weeks' business tour of Europe, reported the sale of Universal's film exchange in Amsterdam, covering all of Holland to a local distributor.

CHARLES KENYON GETS PLUM AT UNIVERSAL

Charles Kenyon, who wrote "The Iron Horse" and other epic stories for the screen, has been entrusted with making the film treatment of Edna Ferber's best selling novel, "Show Boat".

Since Universal announced the purchase of the best seller for \$65,000 there has been considerable conjecture as to who would make the adaptation. Kenyon's successful handling an epic theme in "The Iron Horse" marked him for the ultimate choice.

LOEW HERE FOR PHOTOPLAY CHATS

Marcus Loew, president of Lowe's Inc., and Metro-Goldwyn-Mayer, is now in Los Angeles from New York.

Loew's arrival marks his first visit to the coast for almost a year when he went abroad on a combined vacation and business trip in the principal countries of Europe.

He will spend some weeks here resting after a severe attack of pneumonia, and will confer with Louis B. Mayer, Irving Thalberg, Harry Rapf, Hunt Stromberg and other studio executives.

FITZMAURICE TO FILM "ROSE" FOR 1st NAT'L

As his first picture for First National, George Fitzmaurice will make "The Rose of Monterey" by Minna Smith and Eugenie Woodward, an epic story of the stirring days when California became a part of the United States.

This announcement has just been made by John McCormick, general manager of West Coast production for First National Pictures, who indicates that the story has been ready for filming for some time and will probably go into actual production as soon as George Fitzmaurice completes his present engagement and starts on his two-year contract.

BERN PICKED TO ASSIST THALBERG

Paul Bern, writer and director, has been signed to a long term contract by Metro-Goldwyn-Mayer to act as assistant to Irving Thalberg.

For a number of years Bern has been prominently identified with the motion picture industry and has had training in almost every branch of motion picture making.

233 CLUB TO GIVE HUGE SHOW-DANCE ON NOV. 24th; NOTABLES TO ATTEND; PLAN NEW HOLLYWOOD EDIFICE

Intent on presenting a show of unusual magnitude and dance features never before presented on such a big scale, members of The Two Thirty Three Club of Hollywood, one of the city's most progressive fraternal organizations, is entering the final stages of preparation for its first public Show-Dance at the Shrine Auditorium, Wednesday, November 24th. The Show-Dance is being given to return a deficit of \$6,000 suffered through the presentation of the "Pageant of Liberty" at the Coliseum, July 5th, as a civic ceremony, to the club's building fund. The 233 Club is soon to break ground for a height limit club house to cost approximately \$1,500,000 at Hollywood and Vine, and realizing that they are about to take their biggest forward step, club members are putting forth their best efforts in behalf of the Thanksgiving Eve revel.

Composed almost entirely of theatrical men, the 233 Club standing committees in charge of tickets, presentation, exploitation, properties, music, decorations and financing, are repeating their successful co-ordination during the "Pageant of Liberty" in developing the coming Show-Dance with the result that the largest number of world famous stage and screen stars yet to attend any Shrine Auditorium event are expected to be presented to the public between the 20 acts which are on the program. In addition a list of screen celebrities, members of 233, a veritable Blue Book of Studioland, and their wives and daughters, most of them equally well known to playgoers, are serving as social sponsors for the affair. Heading the list of patrons and patronesses are to be found Mr. and Mrs. Marco Hellman, Mr. and Mrs. Max Goodcell, Mr. and Mrs. Douglas Fairbanks (Mary Pickford), Mr. and Mrs. Harold Lloyd, Mr. and Mrs. Tom Mix, Mr. and Mrs. Harry Rapf, Irving Thalberg, Carl Laemmle, Joseph M. Schenck, Lewis M. Cole, Perry Weidener, Albert McGaffey, Jack and Harry Cohn, B. P. Fineman, Ben Goetz, Mr. and Mrs. John McCormick (Colleen Moore) and scores of others prominent in social and industrial affairs of the city.

According to Edwards Davis the score of acts to be presented in the Shrine Theatre prior to dancing will bring before the public entertainers, most of them former vaudeville and musical comedy headliners, an operatic star or two, and acts which have not been seen at any benefit performance locally before. Likewise a number of screen stars who have steadfastly refused to make personal appearances before have agreed to be introduced from the stage as a compliment to the world's largest motion picture club. Among the novelties to be presented on the stage are a dozen or more recruited from the membership of the club, each one presenting some internationally famous personality or ensemble. Under the direction of William Osterman, the 233 Club band of 65 pieces will offer a brief program and the largest orchestra ever assembled for a local dance will play in the ball room under the leadership of Bert Crossland.

BAKALEINIKOFF!



C. Bakaleinikoff, famed orchestra leader who has recently returned to Hollywood after several years as orchestra leader at Robert Lieber's noted Circle Theater, Indianapolis, has been secured to write a page on music, orchestration, synchronization and other vital music and motion picture subjects for Hollywood TOPICS.

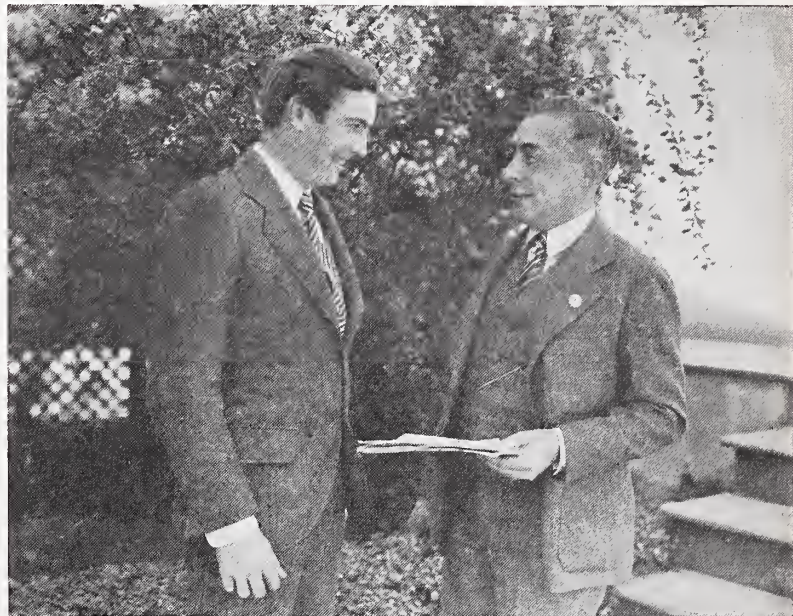
What Bakaleinikoff will have to say will be of manifold interest to readers of this journal, for his ideas have been successfully tried in the leading theaters of the country. The statements of this maestro are born of experience and are not base solely on theory.

Bakaleinikoff is one of the pioneers of music in the modern motion picture palace and he looks at photoplay problems not only from the standpoint

of a musician, but a motion picture man as well. Watch and wait for the first, to appear in an early issue.

Remember . . . Bakaleinikoff in Hollywood TOPICS!

"Laugh This Off---"



Just at the time when Gardner James was whooping it up because of his new five-year contract with Inspiration Pictures, along came E. C. Jensen, sales manager for the company, from New York.

"Laugh this off," said E. C. J., "here's the script for your first picture. If you don't make a big hit right off the bat you and I will pick our pistols and seconds. Inspiration and Mons. Jensen expect big things from you. Don't shatter our hopes; that's all."

Gardner is still laughing it off—up his sleeve. He knows he's going to be a success. So does the Hollywood TOPICS.

BLANCHE FINISHES FOX ROLE; BUSY WITH HOME

Blanche Sweet has completed her engagement at the Fox studios and will take a brief rest before beginning work upon



BLANCH SWEET

her next starring vehicle.

Miss Sweet will devote much time during the next two weeks to buying furnishings for her new Beverly Hills home, which she and her husband, Marshall Neilan, will occupy soon after the first of the year.

FAWCETT NAMED TO DAVIES "TILLIE" FILM

"Mr. Simpkins," Russ Westover's famous employer of the frivolous and lovable "Tillie," in the famous comic strip, has come to life in the person of George Fawcett.

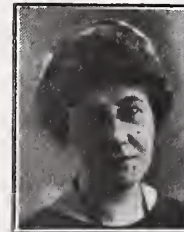
Fawcett has been cast as Marion Davies' boss in the Cosmopolitan production, "Tillie, the Toiler," in which the blonde star has the title role.

Agnes Kerr Crawford holds the unique distinction just now of being the only agent in Hollywood handling film material written by authors all living in the same city.

She is specializing in the work of several of the talented writers or our neighbor on the Bay, San Francisco, among others the well

known westerns of John Hamlin, south sea stories by Grace Sanderson Michie and Gladys Johnson, and varied tales from the prolific pen of Anna Mezquide, and she is selling them too.

Then just for fear her own typewriter may get lonely, our old friend Agnes is writing some original scenarios, adaptations and continuities, and a little later may do some stuff for our columns.



The INtimate Truth



(Continued from page 1)

of men, that success is assured only to the individual who knows his craft—his art—his business.

If unlimited success is desired, you must be trained just the same as the artist, professional men, mechanics and office forces.

Years ago, training was only acquired by years of arduous apprenticeship. Today, it is entirely different.

Education is far reaching. You can be taught in a comprehensive way every specific line of endeavor if you show the inclination.

Opportunity knocks but once at a man's door.

Opportunity is education—Specialization.

THE SONG OF ALICOATE

Fraternal bravura from Mr. John W. Alicoate, chief of the "Film Daily", New York:

"With the first motion picture came the first motion picture press agent. Came more pictures and more press agents. Some good, some bad, some indifferent, both pictures and press agents. The Film Daily has long had a reputation of keeping its columns free of publicity hokum."

LASKY—CHAPTER 2

Further benediction for the photoplay, uttered at French Lick Springs by Mr. Jesse Lasky:

"Production merit is in the driver's seat of the motion picture vehicle and we know where we are headed toward greater sincere quality.

"Paramount must avoid the necessity of meeting an emergency."

Change the oil in the vee-hick-le, Jesse!

GERMANY AND MONOPOLY

A German film critic, bewailing the exodus of film people from Deutschland:

"If the pace keeps up the German film industry will be crippled."

Sweet music for his ears, played on the oratorical xylophone by Louis B. Mayer before the American Bankers' Association convention at Los Angeles:

"This is one gigantic industry where monopoly can never endure. You may be able to corner all the wheat in the world, you may be able to control every piece of steel that is manufactured, but you can never monopolize the motion picture industry for the simple reason that you cannot corner brains and talent. When you purchase motion pictures you do not buy a piece of film but you buy brains and talent exposed on the film."

New brains and new talent are cropping up daily and for that reason there can be no monopoly of the film business."

Mayer is right. The German critic is only yelling "Wolf! Wolf!"

BLAIR'S BLURB

Studied thought eked from the fertile dome of Aubrey Blair, savant of the "Filmograph":

"We are always glad to acclaim such directors as Von Stroheim, Schertzinger, Tourneur, and any number of others that are foreign born as American directors."

Schertzinger was born in Philadelphia. So was his father. The City of Brotherly Love is hereby ousted from United States, for is not praise from Caesar praise indeed?

HAND FULL OF CONTRACTS

A ray of hope gleaned from the weekly missive of Tom Reed, dispenser of praise for Universal:

"... those chosen were called to the studio for a final interview and were surprised by Carl Laemmle with a hand full of contracts."

JANNINGS AND CHAPLIN

Emil Jannings, in an interview upon his arrival in New York, declared that Chaplin was the most popular American actor in Germany:

"They think a great deal of him in my country. They even write books about him and his acting."

No one book could do justice to Charlie Chaplin. His is the one consistently original mind in the business. He never has to revert to super-sets or praise agent boloney for prominence.

EN RAPPORT!

H. L. Mencken, famous editor of the famous American Mercury magazine, tells this one: "Two Scotchmen were playing a game of billiards.

The game was very close . . ."

ET TU, BRUTE!

Hobart Henley, consistent director of hits at the M-G-M lot, in discussing the weaker sex, says: "One type of woman expects things of her husband. Another type suspects things."

THE MAKING OF MICKEY

FILM DAILY, New York, says of "The Return of Peter Grimm": "Mickey McBan commands almost constant attention by his clever performance."

Aha! they're awakening to the fact the kid's clever.

EN DESHABILLE?

Betty Compson says that on her last trip to New York, she was invited to one of the real smart afternoon dances given by a select social group of the younger set. A Wall street broker, evidently near-sighted and standing near by conversing with a sweet young thing, said blusteringly: "Pardon me, did you drop your handkerchief during the last dance?"

The young lady blushed, giggled and finally said: "Oh, I was never so embarrassed in all my life. That isn't my handkerchief! It's my dress."

WILSON VS. POIRET

Style note plucked from the publicity manuscripts of Mr. Harry Wilson.

"One of the uniforms that Rod La Rocque will wear as Prince Dimitri in 'Resurrection' weighs 35 pounds. Dolores del Rio boasts a peasant gown that tips the scales at less than 16 ounces."

"FADEOUT" OF D. W.

Prophetic analysis by the visionary Harry Burns of "Filmograph" (reprinted verbatim and undisturbed by grammatical correction).

His Split with the Famous Players Makes 'Em Talk

There are so few real tip-top directors left among our early American directors of yesterday, that we hate to see one of the old pioneers even look like he has to step aside and make way for the younger generation, but this is true in the case of D. W. Griffith.

The handwriting is on the wall and Father Time is commencing to claim his own, and it is survival of the fittest, and the one and only who has stood the acid test today, is C. B. De Mille, for he hasn't just allowed himself to slip; he has kept ahead of the times and kept his organization intact, a thing that D. W. Griffith didn't do when he deserted the West Coast and went East.

Just what will be the fadeout on this great director's career is matter of much concern out this way, for we have learned to love and respect him, and point with pride to him as America's pioneer and one of the greatest of feature megaphone wielders; But just what the coming year will do for him is hard to tell, and no one knows, unless they are a prophet, and we haven't any real ones handling filmdom's business.

ENCOURAGEMENT

AND CONDESCENSION

Relative importance of two editors, as revealed to the humble editor of this journal within the space of one week:

TIME: Saturday evening.

PLACE: Home of James Cruze, Flintridge.

CAST: H. L. Mencken, world's most renowned editor, and Fred Fox, world's unknown editor.

MENCKEN: "That's a mighty fine little paper. You boys have the right idea. Keep it up. You'll make a name for yourselves."

TIME: Monday noon.

PLACE: Mme. Helene's cafe, Lasky studio.

CAST: Harry Wilson, press agent; Welford Beaton, editor of Film Spectator; and again, F. W. L.

WILSON: "Meet Mr. Beaton, Mr. Fox."

F.W.F.: "Glad to know you."

BEATON: "Oh, do you write?"

F.W.F.: "Well . . . once in a while."

MORE FROM WELFORD

Apt proof that Welford Beaton, editor of the Film Spectator, is not editorially influenced by Maurice Barber, "Secretary-Treasurer" of Film Spectator Publishing Company, as revealed in the issues of October 16th and October 30th:

October 16th

My dear Welford: Several times of late people who were the victims of your fearless criticisms have tried to bet me to intercede with you to say something nice about them instead. Others have come to me with the request that I get you to publish something favorable to them. Of course, to all these people I say the same thing—that I have no more to say than they have about what you write

And so on . . . and then, in the same issue:

My dear Maurice . . . Your letter disturbs me for a reason it does not hint at. In my writing I must not be influenced by the thought that perhaps Dorothy and you may be blamed for anything I write. I like both of you well enough not to begrudge you any praise that might come to you for something I write, and much too much to share with you any ire that one of my articles inspires. But I must write without thought for your motion picture friends or interests

And, again, at length ad infinitum.

Lo, this is the issue of

October 30th

DOROTHY FARNUM

OUR BEST WRITER

Are women going to capture the scenario writing business? Certainly no man whom I can recall has given us anything so brilliant in the way of screen literature as 'The Temptress' scenario, which, in my opinion, strikes a higher note than any previously achieved in motion picture writing. That Miss Farnum has it to her credit, and also that for "Bardleys" makes her undeniably our foremost screen writer . . . There is a depth to her work that no other screen writer has approached . . . "Bardleys" is a fine picture and "The Temptress" a great one primarily because Dorothy Farnum is a great writer. More than any other writer she is elevating the screen to the dignity of a high art.

Dorothy Farnum is the wife of Maurice Barber, "Secretary-Treasurer" of the Film Spectator Publishing Company, who does not influence Welford Beaton, editor of the Film Spectator . . . for Welford "must write without thought for" Maurice Barber's "motion picture friends and interests."

Aint that grand!

HOLLYWOOD TOPICS

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"THERE IS NO SUBSTITUTE FOR TRUTH"

EDITORIALS

The Truth About Central Casting Bureau

By Burl Tuttle

Many problems are before the individuals that guide the destiny of the Central Casting Bureau. Problems which are urgent and of vital importance to all the motion picture industry and, especially to the many extras and others that are trying to break down the morale of Dave Allen, a man of fifteen years experience in the casting of pictures and the handling of extra talent. Problems which will require the most careful consideration and intelligent discussion by the Producers and the Hays organization before they take final action, if they are to be worked out in a fashion that will be the ultimate good of all concerned.

Altho statistics show that only one agreement in a hundred ever really goes right, one can never feel sure that any particular argument especially when malice and personal animosity enter, can ever be right or just.

The old adage that "people who live in glass houses, should never throw stones," aptly applies to the attacks that has been unsuccessfully waged on the Central Casting Bureau and Dave Allen, the head of the casting department of the organization.

One of the most bitter fights waged against Allen and the bureau is that of Harry Burns, publisher and editor of the Hollywood Filmograph, who has rapped, slammed, lampooned and thrust time and again. The obvious sincerity of Harry's writings and the seeming

desire on his part to alleviate the troubles of the horde of extra players is a noteworthy and commendable feature. Yet, one wonders if, after all, Mr. Burns has not allowed personal animosity and a probable personal difference of opinion with Dave Allen to temper his attacks on the bureau conducted by the Association of Motion Picture Producers. If Harry Burns is right in his stand, then he deserves a full measure of praise. If he is wrong, he should take the time to attempt readjustments in the Central Bureau, not by everlasting whacks in his editorial columns but by a personal visit to determine whether or not reforms are being made in the Allen office.

At the time the bureau began operation, Harry Burns was loud, long and fervid in his praise of the institution, if it can be termed as such. Suddenly . . . practically from one week to the next . . . he changed with chameleon rapidity and ever since has filled his paper with vitriolic attacks upon Allen and the bureau in general. The whole thing smacks more of a personal issue than a journalistic combat, for what reason or sundry reasons, we are at loss to venture.

Every week, there crops up a new storm of discussion regarding the functioning of Central Casting Bureau and the alleged playing of favoritism by Allen and his assist-

ants, Marion Mel, Rose McQuord and Gus Dembling.

Strange to say, I can not understand why the attacks are not directed on the officials of the Association of Motion Picture Producers, founders of the Central Casting Bureau, for if Allen's behavior and the conducting of the business affairs of his office are what Burns claim they are then those sponsoring the bureau are as much to blame as Allen, himself. It's a cinch that Allen is rendering valuable service or he would not hold his position very long.

When one stops to think of the many thousands of men, women and children, the majority needing work so bad and in the most cases, capable of rendering the right kind of service and the great transient horde arriving daily, the majority of them intent on breaking into pictures, with no experience, one can then realize the big problem confronting the casting bureau and its officials.

Assailed by reams of publicity, counter statements and innumerable charges from all sides, the writer decided to climb up on a little mountain and take a good look at the situation. If some of the "wies-crackers" would take a bird's eye view of these problems at shorter intervals, they would benefit thereby. My opinion is borne of what

(Continued on page 30)

10 MONTHS' PLACEMENTS January to October 1926, Inclusive

Daily Wages	Men	Total %	Women	Total %	Boys	Total %	Girls	Total %	Total	Total %	Total Wages	Percent
\$ 3.00	2312	1.0	822	.4	32	—	30	—	3196	1.4	\$ 9,586.00	.5
5.00	22898	11.0	11320	5.3	1934	1.0	1539	.7	37691	18.0	188,455.00	10.4
7.50	61463	29.0	24964	12.0	1042	.5	776	.3	88245	41.8	661,837.50	36.6
10.00	46236	22.0	19282	9.1	267	—	205	—	65990	31.1	659,900.00	36.5
12.50	4218	2.0	1573	.7	54	—	74	—	5919	2.7	73,987.50	4.0
15.00	5959	3.0	1767	.8	51	—	24	—	7801	3.8	117,015.00	6.5
Over 15.00	2090	1.0	510	.2	21	—	23	—	2644	1.2	96,708.15	5.5
	145176	69.0	60238	28.5	3401	1.5	2671	1.0	211486		\$1,807,491.15	100.0

Average Daily Placements:

Men	477
Women	198
Children	20

Average Daily Placement	695
Average Daily Wage	\$8.54



EDITOR'S NOTE:

We offer this story with the knowledge that it is based on actual facts—and, regret that we can not reveal the names of the principle characters involved.

They are too prominent for such intimate publicity.

The story was told to Mr. Irving with the hope that it would be of some value to other girls—if the same situation ever asserted itself. The Editor.

SHOULD A WOMAN TELL?

By I. W. Irving

I HAD reached that very important mile post in my life when I was compelled to make my choice. In my inner consciousness, I was not quite sure that I wanted to marry. Not all the instances of matrimony in the least with my idea of what the dual existence should or would be.

I was, of course, conscious of my prerogative—the right way—the only way. I could remain single—which is the modern conception that independence is the true key to feminine happiness, but my better self rebelled.

I am an intensely human little person, with a wealth of physical charm, and, a temperament which could not be denied. Besides, my instincts were domestic—placing me in a category for which all the world should be truly thankful that it still exists; for the perpetuation and the salvation of mankind. I am what the world terms—a wage earner. I am an Extra Girl—just one of the many that infests the agencies, casting director's offices and the studios.

I am an orphan, having lost my parents when I was but two years old. Experience had therefore given me a canny knowledge of the undercrust of the world and society at large, though I was quite ignorant of the

other. I had ambition but the price they wanted for stardom and I would be compelled to pay was not worth it.

True to feminine instinct, I harbored a secret desire to penetrate beyond the border of the unknown. I had a vague idea of its grandeur—an exalted opinion of its desirability, such as one is apt to form of the unattainable.

I had been introduced to a young writer that was on the staff of the feature unit at the studio where I obtained the most employment—due perhaps through his interest in my welfare he displayed at all times—and as the weeks passed, and my experience grew, I received small parts direct from the casting office instead of having to go through the agencies. We became friends instantly and for several months I accepted him as my "steady" with bright forebodings for the future. Harry was not a handsome fellow, neither was he an Ajax, but his heart was of gold and his character above reproach. He was well liked by all, from the property man to the president, and was being considered for an important position on the studio staff. If he had plucked up sufficient courage to press the point, doubtless the question of my fate would have been then

and there settled for all time, for I liked him immensely.

But Harry was the victim of high conscience. He wanted to make a name for himself first and be sure that he would be able to offer me a comfortable home and all those things dear to a woman's heart. He had no thought of anyone else—neither did he suspect that I had.

THUS procrastination brought along a train of events calculated to produce a wrenching of hearts and trying of souls, for which fate named Myron X as its willing instrument.

Myron X was one of the most prominent motion picture producers in Hollywood. He was also a successful one.

And he was not different from the majority of successful producers of the industry excepting that he was just a plain everyday business man who was forced into the business by quite a large investment—came into it when it was young and unwise, took it seriously and built up an organization that brought him extreme wealth.

However, he had several weaknesses—one of them was—women—young and pretty ones.

Myron X came into my life at a party given in the apartment of Elsie LaVerne and Elise was the medium of introduction.

Elsie was a capricious, light-hearted, little blonde. She would have been called pretty, but she lacked the necessary freshness. There were many little lines in her face that at her age had no business there. Lines which indicate the premature, and which a world-wise person would have interpreted as the penalty of a past career—more sophisticated than wise. In some respects, she was a mystery to the girls that haunt the studios for she dressed far beyond the scope of her earnings and was known to enjoy the friendship of more than one of the prominent producers and directors, especially Myron X.

I listened to all the gossip, ignored direct hints and accepted her later.

"Men!" she exclaimed, with a curl of her rather pale lips, and an uptilting of her little nose, "Oh, say, they're a joke to me. Ever see one of those jumping-jack's on a string? Well, that's the way I play with them. Just keep them on a string—buffalo them to death and make them jump whenever I feel like it."

"That doesn't seem to be just on the level, Elsie," I reproached her.

"Now, what do you know about that?" she said with a sneer — then laughed musically. "Why not?" she finished with a toss of her little blonde head.

"It isn't honest—it isn't sincere," I replied.

She puckered her lips perplexedly.

"My Gawd!" she exclaimed. "Did you ever know an honest man?"

"Yes!" I replied promptly, and thought of Harry.

"Forget it, May!" she said resignedly. "There isn't any such animal. If you don't fool them, they'll kid the shirt off of you. The girl that falls for a man these days is sure out of luck. I've had my experience and the only thing a man can pick up with me these days is strictly a business acquaintance." She paused for a moment to light a cigarette. Turning, she stared at me for a moment and her eyes softened for a fraction. "Listen May, I'm going to tell you something and

don't forget it. Where do you suppose that all these poor girls of the street come from? What put them there? Who drove them to ruin? Why, the answer is simple. It was man—man, that honest creature you think he is." She paused for a moment and I looked away from her. "You figure it out honey," she said sarcastically, "I can't!"

"But don't you think it's the girl's own fault; at times? I asked stubbornly.

"Her fault?" questioned Elsie, a trifle peeved. "How do you get that way?"

"A girl has the right to choose," I said heatedly, "and no man can make her do the wrong thing if she's of the proper moral fibre!"

"What an awful dumb-dora you're getting to be, May!" And she laughed whimsically. "But I love you just the same." She arose and coming over to me threw her arms about me. "I don't admit you're right, for I know very few decent fellows. However, there is one man that stands out among all the rest of them in this burg and that's Myron X, the big mogul among these producers out here. From what I can understand he's been watching you for some time and I think he likes you. Now there is the chance in a life time, if such be the case for he could make you a star over night and no one would dare question him."

I gazed at Elsie with a hot face. "Why, Elsie—you're only kidding me!"

SHE gave me a tight squeeze and shook her head as she narrowed her shrewd little eyes and transfixed me with a keen penetrating, saucy look. "So's your old man!" she exclaimed roughly and as I blushed a trifle more than necessary, she lifted my head and looked at me curiously. "Now, I know what's going on in your mind, May dear! You think I'm trying to harpoon Myron for myself and you're too sincere to short-circuit my chances. You poor kid!" She gave me another hug.

My looks must have belied what was in my heart. For many days I had built castles in the air—day dreams. I knew that the

great producer—great in my humble mind, had been watching me in my work and I felt flattered that such an humble little soul could attract more than a passing interest.

"Don't lose any sleep over it, dearie," Elsie said dreamily. "If you can cause X., to stay for hours on a set, watching you 'mote, believe me, you've got him going and take my advice and grab him while he's warm. It won't make any difference between us—we'll be just as good friends as ever. You know what I think of men and Myron X., is no exception."

I muttered something foolish in my embarrassment and turned my head away as Elsie bent towards me.

"Listen darling," she said, her breath fanning my crimson cheek, "I don't mind telling you that there was something between Myron and myself at one time—years ago." She sighed. "But it's all over now and we're just plain friends—nothing more. Understand?"

"Of course, Elsie," I replied. "Won't you tell me what caused the trouble between you?"

"I'm never going to tell you that, May, except that the fault was mine. But you should worry about it! Something tells me that Myron is crazy about you and I don't blame him." She said with a sigh. My eyes fell from her steady gaze and my blood was racing madly thru my veins. Perhaps after all my dreams were coming true—I would get the big chance, perhaps he would ask me to marry him. The thoughts were quite wild for I had never thought of him in that way—only thoughts of him as an example of great wealth—the financial genius—a man desirable, but unattainable.

I was only a working girl and could hardly believe that he could possibly think of me in that way—honorably.

"He's worth making a sacrifice for," returned Elsie, cautiously.

"Take a chance and don't pass up this opportunity." She finished.

(Continued on page 27)





GARDNER JAMES

Just as soon as Dorothy Gish returns from England production will start on "The Forest Lover", in which Gardner will be co-featured. He recently signed a five-year contract with Inspiration Pictures.



BETTY COMPSON

The lovely and charming Betty is now before us as the "Belle of Broadway" in the picture of that name. She is among the most popular personalities in the films.



PRISCILLA DEAN

This is a name that conjures up romance. Priscilla, of a myriad exotic, fiery screen adventures, continues with unabated consistency both in the films and in the hearts of countless fans.



DOLORES DEL RIO

This daughter of Old Mexico is now playing opposite Rod La Rocque in Edwin Carewe's "Resurrection". She has created a sensation in "What Price Glory."



OTTO MATIESEN

The rise of this young Danish actor is a vivid page in film annals. He will next be seen with John Barrymore in "The Beloved Rogue".



RITA CAREWE

Rumor has it that Rita, daughter of Producer Edwin Carewe, will be among the first candidates of the 1927 Wampas Baby Stars. She has appeared in several pictures.

The Elegance



"The best dressed woman on the screen!"

That is, perhaps, one of the most overworked phrases known. It is used when ever a knew star looms upon the cinematic horizon. Hence, we will not apply that sentence to Pauline Starke. But we can say, and truthfully, that her clothes bear the stamp of originality. And, more important still she knows how to wear 'em.

We happened to interview her at a most opportune moment. She had just gotten back from New York. Her sunny apartment over near the Ambassador hotel was strewn with clothes, shoes, hats. Her trunks had just arrived and she was unpacking them and showing everything to her mother, who, by the way, looks like her sister.

It was one of those moments to make the heart of any woman do a couple of double flip flops and between the excitement of the new apartment and the new clothes we forgot all about another engagement and the fact that we needed a marcell and a manicure.

The stunning apartment with its lucious velvet curtains of all colors and its ducky little chairs covered with plaid silk—yes actually—and all the darling cosy corners were forgotten in the excitement of digging into those trunks and unearthing the most gorgeous things you've ever seen.

"Isn't that ducky?" Pauline said, enthusiastically, holding up a little evening frock of yellow satin with a double skirt and a bell boy flare on the bodice. "I think this is almost my favorite."

"Oh, I don't know, Pauline," said her mother, "I love this one." It was a frock of green panne velvet trimmed with flowers of self material and a long cape falling from shoulder to hem.

"You would, darling, because its simple," said Pauline. Then, turning to us, "Aren't mothers always that way? They can't realize that their daughters grow up and like sophisticated clothes."

"And, by the way, the sophisticated type of garments are a la mode this year. I'm glad to see it, for a change, aren't you. After so much studied simplicity its nice to see women two piece frock." "Who would have dared to bedecked in the most elaborate furs and feathers and jewels."

"Look at this, for instance," holding up a wear gold cloth on the street a year or so ago? But it's all the rage now."

"You've simply got to try that on this minute," we said.

"Yes do, Pauline," her mother echoed, "I don't know whether I like it or not."

But all maternal objections were over ruled when we saw Pauline, who obliged willing by trying it on. The skirt is knife pleated gold cloth edged with bands of red and gold colored silk. The tight fitting hip length blouse is red shot with gold with trimmed of Navy blue grosgrain ribbon. Sounds like a mess, doesn't it? But I wish you could have seen how stunning it really was. Oh, yes and the set in sleeves were of the pleated gold cloth.

"Well, it certainly is different from last year's things," said Mrs. Starke, "but I believe that I really like it after all."

"Of course, you do, darling," said Pauline. "And look what I brought to you." It was a beautiful gray velvet coat with very voluminous sleeves embroidered in silver thread.

Of course, that brought down a chorus of "ohs" and "ahs" and Mrs. Starke had to try it right on and decide where it had to be altered and what sort of a hat to wear with it. And while we were on the subject of hats, Pauline began to open the hat trunk.

"They're all small," we said.

"Certainly, that's the only kind they're wearing." We have never seen so many adorable hats all in one bunch outside of a millinery store in our life. The most exciting one was of soft brown calf skin.

"Isn't it silly," Pauline said. "That no one of these smart designers has thought of using fur and they're using it for hats, for bags calf skin before? I can't imagine a prettier for belts and to trim the smartest street frocks."



Then there were the new high, brimless African turbans, twice as tall as the wearer's head, with fluted edges and ribbon trims. And there were the chic little felts with their novelty crystal and pearl pins—rhinestones are "out" on hats, so Pauline told us—and there was a perfectly adorable evening hat of gold and silver lace.

Next came the shoe boxes, a dozen or so of them. The sports slippers of snake and lizard skin, the evening slippers, silver and gold and satin decorated with tiny mirrors and brilliantly colored cut stones. And one stunning pair that looked like mother-of-pearl with a large mother-of-pearl buckle.

It must have taken hours to unpack all the things, but it was over all too quickly and the apartment was straightened up and looking its most stunning.



Tea was brought in and we talked about everything, but most particularly the subject nearest to our hearts—clothes. Pauline put on a negligee of peach colored chiffon, trimmed with silver lace and Mrs. Starke couldn't resist the temptation of getting used to the new coat.

so full of fashions I don't know where to "Well," said Pauline, over the tea cup, "I'll begin. You see, I really went to New York to do a picture with Ben Lyon, but after I got through I had two whole weeks to myself before Metro-Goldwyn-Mayer sent me a wire to come back."

"During those two weeks I think I went every shop in town. You know I have certain very definite rules about shopping. Would you like to hear about them?"

We said that we would, while Mrs. Starke poured us another cup of tea.

"Here goes. Rule one. Don't follow the styles blindly, there is always something in the season's layout that is suitable to just you."

"Individuality is the key note of smart dressing and something individual can always be found."

"Don't let the saleslady argue you into buying something that is not meant for you."

"Never go into a shop until you knew what you really want. Most people just 'buy' things without thinking of their needs. Try to plan ahead on how busy socially you're going to be, or how many things you need for street, so that you won't find that you have a dozen evening gowns and only one practical frock that you can wear in the day time."

"Get everything to match. It is better to have one complete outfit, frock, hat, slippers, bag and gloves, that to have a dozen dresses and a couple of hats that don't go with any of them."

"Don't buy a hat that looks nice in the window unless you are quite sure it is becoming to you."

She paused for breath.

"You said a little while ago that sophisticated clothes were all the rage," we reminded her, "How about it?"

"Yes," she answered, "they are popular, but this is a wonderful year, really. There is a type of garment for every woman in the world. For instance, skirts are even shorter. Yes, they are, really! But period frocks that touch the floor are still awfully good. The

of Fashion

bizarre creations are uppermost, yet I saw the most charming evening frocks with bouffant skirts skirts of tulle. So you see how elastic the mode is. And that's the nice part about it.

"They're doing the most startling things with furs. Squirrel and beaver are being dyed green and yellow and blue. And shoes are colored, too. Flat furs are good as the bodies of the coats, but full furs should come closest to the face as they are the most flattering. A good many of the evening wraps are lined with fud and that's awfully interesting."

"Is velvet as good as the stores say it is?" we asked.

"I should say it is!" said Pauline, emphatically. "Every where you turn you see it, for street, for evening and for afternoon. I'm awfully glad personally as well as professionally, for nothing photographs on the screen better than this material."

"And they're doing the most original things with it. Evidently Lillian Gish started something when she began 'Annie Laurie', for Scotch plaids are considered absolutely stunning. And will you believe me, when I tell you that I've seen plaid velvet? Of course, panne and chiffon velvet are the two most accepted types."

"What about jewelry?" we asked, being a perfect barbarian, ourself, and loving it.

"Oh, my dear!"

"Oh, my dear!"

"Have another cup of tea," her mother suggested.

"Well," said Pauline, recovering, "I've just never seen such lovely things. Strangely enough a lot of women who have beautiful diamonds are putting them away for just occasions and wearing that gorgeous jewelry that tone sees everywhere."

"No gown is considered complete unless the jewels match. Of course, no one but a multimillionaire could afford the real thing for every frock, so imitation is considered in perfect taste, now."

"Slave necklaces, at least three of them, may be worn on the street. Tourmalines are awfully good, just now, the pink kind, you know, and jade is marvelous. For a while we thought that ear rings were going out, but they're in better than ever, but not so big. The smartest kind are those little drop ear



rings, tiny balls of some opaque stone, that hang from dainty chains.

"Pearls are awfully good and those tinted in the pastel shades are very pretty. They are larger than those last year and may be worn long or as chokers. One, or at most, two, rings are enough, and of course everyone has an anklet."

"Glittering things—I've never seen so many."

Lame cloth in silver and gold appears on the street as well as at the smart night clubs. Most of the silk materials are shot with silver or gold and brilliants and crystal made the most fascinating fringe. Of course, any kind of fringe is marvelous. 'Member that gray frock of mine that you just saw'?"

"Well," we stammered, "We saw so many things."

"It's a dinner dress of gray frost crepe, but you can't see the goods for the fringe that's on it."

"Waist lines are either up or down, high waist lines are awfully good. The natural line isn't considered so new."

"The straight silhouette will stay 'in'. I

guess, as long as women live, but the bloused bodices are good, especially when the blouse comes in the back. Coats, too, have bloused backs with straight skirts. The flare has about run its course except for evening wear. It still good, however, for dancing frocks."

"I should think," her mother said, "that all you did in New York was to run around to shops."

Pauline laughed. "Hardly, but its amazing how much you can pick up in a short time. But wait, I haven't even gotten started to tell you about the theatres and the people I met."

"And one in particular?" we queried.

"What's this about your engagement?"

"Oh, that was just one of those rumors. Donald Freeman is a charming man and I saw him a lot, but we weren't engaged. I don't believe that I'll ever marry until I retire from the screen."

"I had luncheon with Theodore Drieser one day. You see, I'm reading 'The American Tragedy' again. What a genius that man is!"

"Another cup of tea?" asked Mrs. Starke, who is one of the most charming hostesses I've ever met.

"Heavens no!" we ejaculated, "How long have we been here?"

And then that forgotten appointment suddenly dawned upon us, but we really didn't care.

Pauline and her mother saw us to the door. "Now that you've seen all my clothes you won't be surprised when you see me again," Pauline said.

"But we haven't seen you 'in' them." And as we hurried down the hall to the elevator we decided that Pauline Starke is the "best dressed woman on the screen" or anyhow she has the most perfect taste!

WHAT? NO SPINACH!



That's a heluva caption for this picture. It has nothing to do with spinach at all.

From the defiant attitude of Lon Chaney, hard-boiled leatherneck sergeant in "Tell It to the Marines" however, it would seem that he is taking his ire out on Eleanor Boardman for something or other.

Peace, friends, it's just a picture!

“DEADLINES”

*The Epochal Story of Newspaper Life---*By Henry Justin Smith

(EDITOR'S NOTE: That the readers of Hollywood TOPICS are finding DEADLINES a rare literary treat is lavishly evidenced in the letters of praise pouring in and the laudatory comment to be heard everywhere. Here is the third chapter of the fourteen chapter colossus of journalistic life by Henry Justin Smith, famous newspaperman and now managing editor of the Chicago Daily News.

Of these sketches Burton Rascoe said in the New York Tribune: "An entertaining and informing series of accurate stories," and the renowned Carl Sandburg expressed his praise thusly: "It stays with me long after reading. It stands alone among writings about newspapers."

The film rights to DEADLINES, and its mighty sequel, JOSSLYN, are now available through Fred W. Fox of the TOPICS, representing Mr. Smith.)

3--The Star

This way, if you please. Come right through this aisle between the desks. Look out for that 'phone cord. Rather dark here. Over in this corner is the place. Have a seat. Well, now you are sitting in the Star's own chair. You find the bottom pretty hard? Well, the Star doesn't mind that. He doesn't sit in his chair very much.

This is his desk. Perfectly plain, like all the others; battered old thing with a typewriter in it that's always threatening to slip its fastenings. Not a roll-top, of course; no pigeonholes; nothing but those drawers, in which (unlocked) the Star keeps his secrets. Observe this litter on top of the desk. Faugh! These papers are dusty. He never throws anything away; just shoves the litter back and lets it lie. A lot of good ideas are penciled on some of those papers, and a lot of foolish ones mixed up with the good ones. Let 'em lie.

The old-fashioned desk light hooded in a piece of copy paper is one of his hobbies. Without that paper it would blind his eyes. The paper is always falling off. Nuisance. But when the Old Man came by one day and growled, "Need a new desk-light, don't you?" he only got the reply: "What for? What's use bothering?"

On the paper is scrawled a notice: "Light-fingered fiend in human form who took my 'Philosophy of Love,' by Remy de Gourmont: Return or take consequences."

Look at the wall, alongside the desk. He writes things on the wall; memoranda, scraps of verse, ideas. And, you see, he's pasted up a few pictures. These futurist things out of the Dial are probably his favorites. As for this poster advertising a Griffith movie, I suppose he put it up as a joke on himself, a piece of irony. That newspaper half-tone—fellow smoking a pipe—is a picture of his best friend.

Of course everything's covered with soot and smeared up with pencil-marks and the light here is vile. God knows why he likes this corner so well, but it's certain that if we gave him a place by a window, or a nice private room with a shiny desk and a push-button, he'd get peevish and wouldn't write. He likes it here in the alcove. He likes this old, smeary news-room, with its cracked plastering and its quaint shadows; and he likes the noises from out-doors when the room is quiet, the hoots and shrieks and crashes;

and he likes the city, so romantically woven of the crude and the elegant, the horrible and lovely. . . .

But I mustn't get into that vein. . . . Watch out! Oh, it's only the Star's pet mouse that lives in his desk.

II

Perhaps it would be well to stop calling him the Star—a sobriquet which he loathes—and introduce him, though absent, by his name, which is Philo Austin Larrabee. He won't stand for the Philo, and the office somehow balks at the Larrabee, so the office generally calls him Larry. He signs himself, on his stories, as Austin Larrabee.

Names seldom call up a true picture of the man. I suspect that this one suggests a matinee-idol sort of fellow, with spats and hair slicked down; or a parlor poet with horn spectacles, clothed in meekness. Larry's name is no more harmonious with him than is his desk. The desk and its environment make you imagine a seedy, alpaca coat type of genius, with pockets stuffed full of manuscripts, smoking a corn-cob, don't they? But Larry is so little like either the horn spectacles or the alpaca coat that he would surprise you. I'll shut my eyes and get him vividly in mind, and then describe him.

Let's see. It wouldn't tell you much to say that his hair is brown, his height medium, and so on. I believe his hair is brown; at least, I have an impression of a dark overgrowth, sometimes furiously tangled, sometimes neatly clipped and brushed. He doesn't look the same way all the time. It seems as though his personal appearance is a matter of chance. There are days when his oval face is a peaceful pink, as though from massage, and then it may be sallow, haggard, and savage. His eyes don't change, however. They glint the same blue, and the brows overarch them with the same fine, half-oriental lines, on all days. Intelligence, humor, disdain, are uttered by his eyes; and there comes into them, rarely, a furious glow. It comes only when he works. He is most natural when braced before that typewriter, with one of his long legs drawn up under him, and the other stretched straight out, with the heel of his brightly-polished shoe grinding into the floor. He makes quick dabs, between sentences, at the hair over his left ear. Actually I believe he has worn a bare spot there with his slender fingers, upon one of which he wears a worthless ring. Often he looks up, with a curious, belligerent stare, at anyone who may be passing.

Just as his face wears different aspects, his costume undergoes the most freakish of changes. He has days when he shambles in with shameful trousers and a cap fit for a safeblower; and there are others when he arrays himself in fine linen and rich blue, and flaunts his camel's-hair overcoat and twirls a cane. There is utterly no premeditation about his clothes. He would just as soon as not wear a sweater and an old raincoat to a luncheon at the Hotel Splendo-Majestic, or parade Little Hell in afternoon dress. Clearly, he spends much money on apparel, for he is constantly surprising us with hitherto unobserved suits and overcoats and hats; and indeed he naively tells us whatever he thus invests, and adds that he has done it on the principle of "part down." His plumage is as varied as that of a prima donna. It would

be useless for me, in describing him to you, to say "he wears this" or "he wears that." Except in summer. Then he demurely wears white, and his only gauds are his ties, which are a fantasy in color and color combinations, revealing more than anything else the earnestness of his search for something novel. Well, of course, there are also his shirts. Very exotic, naturally. In summer he often leaves his white coat hanging over his chair and strolls about the office, or even through the streets, displaying stripes like unto an awning.

On the days when his face has that pink look his walk is elastic, blithe, triumphant; on the sallow and haggard days he slumps between the door and his desk with never a wink of gayety. There are also intermediate states, grave and taciturn days, when he moves slowly at a commonplace stride, without interest. Perhaps those days are the worst, when he is neither elated by the discovery of a new costume-effect nor deliciously sunken in gloom; those days when he is apparently an ordinary being, with duties, body-functions, and bills to pay, and perhaps not a Star at all.

At all times, at his very worst, an incalculable, fascinating, graceful being, a delicately-hung organism, just a bit off balance; a boy with singular traces of age. Delacroix would have painted him with a half-starved look and his deepest frown, and his finely-modeled, half-sneering nose sharp against a dark background. I paint him for you, quivering and tousle-headed, against that smudged window-pane there, pouring his genius into a typewriter. One of us. A comrade. . . But I mustn't drop into that vein. What time is it?

III

You ask: Who is he, after all? What does he "do on the paper?"

Well, he is a reporter; nothing but a reporter. He goes out and sees things happen and hears people talk; then he comes in and writes about them. We have twenty others who do that and do it very well. So what is it that makes Larry a star? Mark this, my friend: He is not a star because he pursues desperate criminals in an airplane, or because single-handed he extorts confessions from political grafters, or on account of this or that spectacular folly of reporting such as the cinema clownishly flashes. If we have to send somebody to ride in a locomotive cab, we send one of the "ordinary" men; one of the rough-and-tumble sort whose skins aren't worth much, and who can't write a lick.

Larry is a star because he emits rays of light, I mean—I mean his nature is a lens from which the drab colors of the earth are reflected in hues that fascinate one, confound one, and are yet real. He never sees things as anyone else sees them; we gave up long ago trying to make him do so. It is simply impossible for him to interpret life from the viewpoint of the trite and self-satisfied multitude. He cannot, to save him, lead up to a conclusion that "all's right with the world," that "to the brave belong the fair," or "boost and the world boosts with you." As for actually uttering such a sentiment, he would commit murder first. He is death on pretenders, hypocrites, and optimists. He punctures their toy balloons by mere statements of fact, shorn by comment,

but barbed by the peculiar keenness of his words. His style is very direct. Larry has discarded more circumlocutions, more "literary phrases," than the average doctor of philosophy has learned. I suspect that he has spent long, smoky hours inventing escapes from the academic. I know that he has prowled the streets day and night searching, searching for the words that would express the buildings, the people, the noises, the odors. Little words; little, torch-like words. Those are what he wants, and what he uses. Therefore, what Larry writes is very easy to read; but not naive. Oh, no! That complexity of his, that odd refracting quality that I mentioned, makes a composition by Austin Larrabee something peculiar in its effect, disturbing, prismatic.

The city editor Brown, found it so disturbing that after Larry had worked on the paper a year he went to the Old Man about it. And the Old Man said: "Either fire him, or stop sending him out on routine assignments." So the city editor told Larry to report what he liked, and write what he liked.

There have been precedents for that sort of thing, even in our office; but it hasn't always worked out as it did with Larry. A normal human being, given complete freedom, is apt to waste it, get lazy, frazzle out. Not so our friend who occupies this corner. The new order had an unforeseen effect upon him. Brown says he started back as though he had been struck, and then snapped out: "Want to put it all onto me, eh? All right!"

This fit lasted an hour, and then he strolled back to Brown's desk, and with one of his most fascinating smiles, he said: "Say, I believe I can write some good stories for you, old boy." He was all flushed up, and he had dabbed at his forelock until it hung in strings. Without waiting for Brown's response, he dashed back to his typewriter and in a few minutes it began to clatter like a drill.

That was the beginning of an arrangement whose fruits have astonished us all, have astonished the city itself. The city never knew it was like Larry's pictures of it. The city fancied itself busy, or noisy, or prosperous, or admirable, or monotonous; it never knew it was complex, impulsive, romantic, gorgeously romantic. It thought its buildings were handsome; it did not realize they were beautiful, beautiful with a stunningly futurist design. It thought its people were "interesting", but it never delved into the million variations of type brought here by the People of Fifty Lands. The city laughed at hundreds of "freaks", it vaguely pitied thousands of unfortunates, it flung dimes to innumerable beggars, it dreamed about scores of younger lovers, it revered many a millionaire, it shrank from jails full of criminals—but it never realized any of them. Not until Jerry was "turned loose."

Larry can interpret the city because he loves it. He doesn't want to write about anything else. Say Paris or New York to him, and get a sneer for your pains. He has found the city big enough for him, and feverish enough; he has not nearly exhausted it; he has only just started. And the more he plunges into its jungle and fishes in its cesspools for the rare deposits of human treasure that make up his "stories", the more unending seems his search. Let it go on. For God's sake, let it go on. I do hope Larry won't get morose, and quit. But I mustn't be led into that vein. Who's coming in?

IV

I'm glad it's not Larry, for I wanted to tell you what kind of a fellow he is.

Well, he's the kind of a fellow who appears to have out-grown, or cast aside, practically all the known precepts for normal living, and doesn't give a copper for anybody or anything.

Larry declares that he doesn't believe in

religion or even in ethics. He takes pleasure in repudiating most of the ten commandments, the Golden rule, and a large part of the Sermon on the Mount. He uses up the time of somebody nearly every day rejecting honor in the abstract, loyalty in the rough, and such things. Most heartily he scoffs at success. He does not demean himself to ridicule such things as riches or fashion, but he does talk venomously about success, and not enviously, either. It is an inflammatory subject for him that some people attain what they want or at least think that they have attained it. Perhaps it only maddens him because they think they are content, whereas he insists that nobody is content. Himself least of all. If he were to come in here just now, and you should say that he looks happy, you would get a tongue-lashing in Larry's best style, which would include some words you hadn't heard before.

This young man strolls through the world with a queerly bitter greeting for it, yet with an engaging smile. He asserts he hates the world, hates the human race, spurns its contrivances for being peaceable and joyous, and has no hopes of it.

He says he does not believe in marriage or in honesty. But he is married and lives true to his wife. And he never stole anything.

Honor? Why, he wouldn't go back on a friend for—for all that he owes. Loyalty? Well, I can only judge of that by the way he clings to us, and the way he works. He adores Brown, who gave him his big chance. He would drag himself out of a hospital on one leg if he thought Brown needed him. When he has his little illnesses he scrawls notes to Brown, in a big school-boy hand, saying, "Don't worry. I'm sending down a story by messenger." He is loyal to us, and he is loyal to Mrs. Larry. Of course you understand that he is rather run after by foolish women, literature-mad girls who want to learn his secret of writing, and others who are plain crazy. But just let Mrs. Larry come in sight and he shakes off the insects in petticoats and waves them good-bye. For their pains they can see Larry escorting her down the street, twirling his cane and plainly an affectionate husband.

It's bosh that he hates the human race. Or perhaps he does hate the race as such. Lots of brainy men have indulged in that large and harmless habit of hating the species, of denouncing its general attributes, its frailties, its inconsistencies, and so on. Lots of men who have a terrible vigor and a divine irritability bottled up in them let drive at people in general so as to avoid hurting people in particular. For individuals, whether encountered in small groups or large, these same men have a half-pitying geniality that frequently concentrates into acts of kindness. Look at Mark Twain. Look at Bob Ingersoll. And now look at Larry. He shouts that he despises mankind, but in all his contacts with mankind he is gentle, amiable, brotherly. Ah, he absolutely rejoices in scraping elbows with people. See him enter a room; how his face lights up; how everybody's face lights up! Maybe he hates humanity, but he is himself human.

V

I oughtn't to have got into that vein. It would be certain death if Larry were to overhear me. . . .

Who's that mooning about by the front window, watching the city put on its paste diamonds for the evening? It's Larry, isn't it? No, it's Murray. It's only our drunkard.

There is an affinity between the Star and the drunkard. Larry pretends that he is interested in poor Chick only as a pathological case; studies his retrogression, and all that. Again his pose. Once when they were police reporters together—but Josslyn tells that story better than I do. I was only going to cite it to prove that Larry has in him that deftly guarded quality of compassion that is

in all us newspaper people more or less, and that either makes great men of us—or breaks us. He does more for poor Chick than any of us do, unless it is Josslyn. Still, there may be a fascination for Larry in observing the tortuous ways of our stumbling Murray. His own mind is tortuous; his processes, too, a trifle pathological. So thin is the film that divides genius from its more terrible caricatures.

* * * *

Where's Chick going? See him grope. I don't suppose he's going anywhere, really. Perhaps Larry isn't, either.

(NEXT WEDNESDAY: The fourth magnetic chapter of DEADLINES—"The Drunkard"—the story of Murray. AND SOON NOW!—in Hollywood TOPICS—the epochal novel that weaves an undying story about Josslyn in these sketches—JOSSLYN, to be serialized in this magazine.)

MAE FROM MADRID



That lilting melody, Valencia, has been made into a picture of the same name with Mae Murray in the title role. Here she is seen in a role entirely dissimilar from anything she has ever attempted before.

Metro-Goldwyn-Mayer made it and Dimitri Buchowetzki directed. The prophecies are that it will equal the same company's previous production, "The Merry Widow", in artistic and box-office success.

TIN ON THREE



If the Messrs. Zukor or Lasky think they can get away with all the laughs of the world war because of "Behind the Front", they have another large-size guess coming.

Such is the impression gained from "Tin Hats", Edward Sedgwick's hilarious picture for Metro-Goldwyn-Mayer.

The principal tin hats are worn by George Cooper, Conrad Nagel and Bert Roach, who are here seen in an argumentative moment back of the w. k. front line of France.

Movie Influence and Religion

A Series of Articles by Eminent Churchmen

The Contribution of the Motion Picture to Civilization

By Rabbi Edgar F. Magnin,
of Los Angeles

The motion picture has come to stay—but not to stay put. This great art is just in its infancy and California, the land of poetry and beautiful traditions, the land of smiling roses and sunny skies, of majestic mountains, beating sea, and the weird, silent deserts may be proud that it has been chosen by nature and man as the choicest spot on earth in which to cradle this great industry.

That the motion picture like every other expression of human life has occasionally been employed to express what is unwholesome is not to be wondered at. All arts have been abused and will be to the end of time. And those who patronize them have often lent their encouragement to the exploiter and the materialist. Has not the church occasionally been stained by the hypocrite? But in the main, the motion picture industry and those who are interested in it have tried to give something worth while and the standards are improving as day succeeds day.

I would have all of those who are active in this great field realize their responsibilities and the sacredness of their calling. For what better work can one do in this world than to make people forget their troubles. Smiles begotten of comedy that is often clever satire, and tears born of the correct depicting of the tragedies of human life divert men and women from their daily drudgery and routine. They make life more liveable. They kill the boredom that unfortunately exists in too many hearts and minds. All men and women are not readers, thinkers, lovers of nature. They must be entertained. The stage brings to their dreary lives something that shifts their narrow perspective, broadens their outlook. I love the comedies. I wish all people would laugh more heartily and more often. It would do them and their fellowmen good. There can be little balance and mutual regard without a sense of humor.

The motion picture's greatest field of usefulness however, is to educate. It brings the world to us. Thru it we take the wings of the morning and travel to the uttermost parts of the sea. We are broadened and stimulated. Travelogues

and current topics on the screen ought to make us less parochial and chauvinistic and more broad and sympathetic. Scientific pictures bring to the masses of the people the wonders of nature and the knowledge which formerly was reserved for the few who had a college training. Visual education is after all one of the very best ways of bringing home knowledge to men and women.

And what shall we say of the history taught in and thru costume plays or, what will come in time, careful reproductions on the screen of what transpired in olden days. And what of the lesson in art taught to people who never appreciated beautiful canvases? Fine shading and contrasts, line and form balance and what not—all these things are done for them by experts and are often done most beautifully.

And have you ever thought that what you impress on the screen today will live everlastingly so that our children and our children's children may know how we looked and acted. What would we not give today to have an exact reproduction of Lincoln delivering the Gettysburg address or of the Declaration of Independence being signed? Men and women of today, their styles, manners, homes, amusements, and art will all live and generations to come will look upon us and see us as we are. For that reason I would see the screen to be true to life and the best standards of art. You are making history.

To compare the motion picture with church and synagogue or with schools is to make a mistake. Every institution serves another purpose or perhaps the same purpose in a unique and peculiar way. But to feel that your calling is precious and sacred, that you have a great responsibility, that you are making minds and impressing hearts, that you are actually moulding civilization is no exaggeration. There may be certain limitations upon your freedom due to the insistent call of the box office, but why not educate those who stand at the box office to demand the best? This is what you are doing more and more. And may you continue to do this in even greater degree in the future. Churches, clubs and schools, platform and press ought to encourage you, not by hurling abuse and venom and forgetting the good that you do, but by training the masses of the people to know the difference between real and spurious art, between sentiment and maudlin emotional orgies, between that which is realistic but true and whole-

some and that which is distorted for the sake of playing to the lowest passions of people and awakening their basest desires.

I have the utmost confidence in you. My residence in this city over so many tact with so many of the personnel of years has brought me into close contact with the producers themselves. I have learnt to respect them and in some cases to love them. They are not villains trying to fatten off of the vices of mankind or encourage them. For the most part they are fine men, who though they are deriving their income from this field are glad to give to it the best resources that human heart and mind can contribute.



By GEORGE BRADLEY

Last week dear reader we left you in the throes of agony when John Winkem and Bill Blinkem had finished their arduous labors—these two parasites had just completed a wordy telegram to Fitz-Huge Quick at the Home Office in the Gold Building. So now comes the usual day of California sunshine to spur them on to unattainable heights in moviedom.

The carpet in the outer offices of Blinkem and Winkem is sadly worn, to the entire satisfaction of the two great men. "Lookit that carpet," Blinkem proudly points, "when the money hounds from New York arrive they'll immediately sense that we are busy,"—he smiles happily.

"You're right, Blink," bursts from the studious head of Winkem, "but we must get a coupla films started. You know we decided to raise each other's salary this week and we better make a showing."

"I'll see the auditing department at once," returns Blinkem. "We'll declare a holiday, and I'll bet a thousand a side I'll clean you at 18 holes."

"Done," and Winkem enters his apartment to change his attire into sport togs.

Mr. Penpusher

"Say Wink," from Blink, "what are we going to do with Paul Penpusher, the writer? He want's to write an original for us."

"What's he done?" asks Wink.

"Not much. He adapted 'The Last Laugh,' 'The Four Horsemen,' 'The Covered Wagon' and 'Old Ironsides,' in the past two months."

"We'll give him a trial at \$250 per week. No contract you understand. We'll let him out after the first adaptation he makes."

"Okey with me, and it'll please the boys at Faultless-Fearless-Frankless Pictures. We gotta keep in good with them you know." Winkem nods his head in satisfaction. Another scribbler sent to the ash can.

Three weeks later we find Paul Penpusher seated in a 3x8 dugout at the studio working on the Great American Drama. Paul is happy. He has \$250 per week (for at least six weeks) and the wife and kids can eat temporarily with the two back payments on his Ford assured.

"I know I can write this one," thinks P. P., "and John Winkem seems to like me. I've hit it at last. Now my future is assured."

Paul has been hired and fired by at least six of the better class studios in Hollywood, (Continued on page 28)

THE URGE TO HOLLYWOOD

By George W. Terwilliger

Winfield Merritt, in a recent newspaper article asking for support of the Hollywood Film Guild, asked the rather enigmatic question—"Fame or shame—which to us?"

Mr. Merritt's question naturally had to do with the possible public support or non-support of a very worthy artistic effort but inadvertently he asked a question that has very much to do with Hollywood itself. According to numerology—and whether one believes in this very old science or not it is interesting and has a practical and workable basis—Hollywood has a numerical expression value that pendulums between the highest and lowest points in human existence. It must be one or the other of these extremes with absolutely no in between measures.

Hollywood is, therefore, an exceedingly vibrant positive help to all "expression complexes" and this means the baser physical urges as well as the higher spiritual calls. With this startling fact in mind one may well ask "fame or shame—which to us?"

Margaret Barton, one of Hollywood's most thorough and ardent authorities on numerology and astrology, is the first, I believe, to advance the theory of numerical vibration as one of the most potent reasons back of the "expression trek" to Hollywood. For years the "native son" has been doing valiant work for the State of California, and Los Angeles in particular, but when he picked out a garden spot and named it Hollywood he reached the zenith of his effort. Hollywood with any other name of less vibratory power might have gone slowly along becoming adequately large as a part of the world's playground but her destiny under this name influence is leaping ahead in other directions in a manner to amaze even the paternal son. There is no need to recount the many advantages of Hollywood that please the artistic ego and many lips have given credit to these appeals as the probable magnet that has drawn here, and will continue to draw, so many followers of the allied arts but, claims Margaret Barton, the greatest appeal lies in the following numerals:

6	6 6	-- 18 -- 9
HOLLYWOOD		
8	3 3 7 5	4 -- 30 -- 3-
—		
12 -- 3		

This little bundle of figures is, in Mrs. Barton's opinion, the real lode star that is irresistibly drawing toward Hollywood the greatest, as well as the rank and file, in all fields of expression. Artist, writer, sculptor, dancer, actor, singer, teacher, religionist, photographer and amusement purveyor all feel the

pull of Hollywood's vibration. They know unconsciously that in Hollywood they can do their best work—bring their creations to a splendid fulfillment.

Many places have tried to take away from Hollywood the great motion picture industry but it is still here and greater than ever before. Those who have travelled and studied picture making in other sections and climes are emphatically in favor of Hollywood against the world. Why? Just because of California's physical advantages? We wonder. The magnificent performances at the Bowl—the Pilgrimage Play—the projected Art Alliance—the Symphonies—the almost gambling growth of Hollywood's theatres—the art of its Home Building—the wonderful Colleges and smaller seats of learning—the innumerable sects and religious enthusiasts—the singing, dancing and elocution conservatories—the Little Theatre movement, of which there is no greater activity anywhere in the country, and many other phases of human expression too innumerable to mention all compel one to pause and think.

"Numerology," says Margaret Barton, "is the universal interpretation of life. Every person, place or thing has its message or rise. The name gives us the consciousness of the thing we may desire to know, for everything in the universe is vibrating with Life and Energy. Hollywood—even the name is musical—is vibrant with the power of Art, Beauty and Love. The vowels in the name itself, which are its soul qualities, are 6-6-6. That, according to the Book of Revelations, is the number of the Beast. This power and energy, therefore, rightly used becomes a thing of Love and Beauty but negatively used can be a source of the greatest depravity. An unselfish Love, and of the Soul itself, 6-6-6 added together gives 18 which in the Kabala is the number of Love. Eighteen digits 9, the universal number of expression. With this number 9 as its Soul number one can readily see how strong is the call to Art expression."

It is very self-evident then that Hollywood in cherishing its forward progress must be alive to the fact that the expression called forth in its inhabitants must be on a high spiritual and intellectual plane. It must keep from its doors the baser elements—the charlatans in Art and those who would degrade their several professions by appealing to the lower instincts.

Speaking of the consonants in Hollywood, Mrs. Barton says, "The consonants in the name Hollywood added together come to 30. In the Jewish Kabala thirty is the number of genius. It

is, then, to the people of genius, talent and note that Hollywood primarily is giving its clarion call. Thirty digits three, which is the number of expression, and adding together the numbers 9 and 3—the individuality and the personality of Hollywood—we have twelve which in turn also digits three."

One would imagine that Mrs. Barton would be delighted enough with these deductions, for they certainly place Hollywood in a marvelously enviable position—a position that should enable her to outstrip most of her sister cities throughout the world—but she insists upon carrying her enthusiasm further.

"Twelve", she continues, "is the number of completion. There are many references in the Bible and in mythology to the number twelve. Other references are legion. Always back of it was the idea of completion."

The California, and more especially the Hollywood, zealot may now give vent to an even greater abandon and a more joyous lyrical outburst. Heretofore he had to confine his panegyrics to the physical allurements of his loved state and city. Mrs. Barton has given his earthen spouse a personality and a soul which, after all, is the most lasting in its effect upon posterity and the arts.

In referring to certain other rivals of Hollywood in this matter of the call to the arts Mrs. Barton points a great similarity. New York is also a 12--3 and an Art center. Its calling is very high, with the number 11 representing its individuality—the master psychic number—and 10 or 1 as its personality, the number of creative power, of self-confidence and assertion. In its final digits of Individuality 2, Personality 1, and Expression 3, it has the Trinity, 1-2-3, making it a very powerful city.

Paris vibrates 9—the universal artistic number. Hollywood can do all that Paris has done for Art even taking from her the crown of style design. Nine is emblematic of attainment on the Three Planes of Being—physical, mental and spiritual—but like all numbers it has its negative as well as its positive qualities. Mrs. Barton is very emphatic in her assertion that no person, place or thing will come into its own power until the consciousness is raised and becomes spiritual.

It might seem that both New York and Paris could be great competitors of Hollywood but not only are their climates against them in accomplishing anything like this but their records rather strongly stress the physical and material and not the spiritual. Again it is Hollywood's opportunity for she has yet to find herself in this regard

(Continued on page 23)

CLARENCE BROWN

On the film horizon Clarence Brown looms as the great American director. Both of America and American methods, Brown offers fresh relief among the invasion of accented boys and girls whose English is barely decipherable.

What is the biography of this man, who, in the spell of but a short time has become a directorial sensation?

Brown was born May 10, 1890 in Clinton, Mass., and at the age of twelve his family moved to Knoxville, Tenn.

Brown did not study for a niche in the films. As a youth his heart was set on automotive engineering. In his home town, Knoxville, Tennessee, he attended the State University and graduated with honors. His degrees included Bachelor of Science in Electrical Engineering and Bachelor of Science in Mechanical Engineering.

For some years he was associated with the biggest automotive plants in the country, including the Stevens-Duryea Company. It was then that the motion picture was coming into its own. It was commanding the attention of a movie-enthused world.

Brown's ambitions for the future changed. He wanted to become a film director. He resigned from his position and went to New York. He heard that Maurice Tourneur had just fired his assistant director and was in need of one.

All one day Brown waited outside the studio to see Tourneur. Finally the director came through the studio gates. Brown stepped up to him and asked for the job.

"What experience have you had?" Tourneur asked curtly.

"None", Brown replied.

"Then why should you—a novice—take up my time?"



"You had one assistant who was experienced and you fired him," Brown argued. "I'm a beginner without any experience. If your experienced man failed, maybe I can make the grade."

The novelty of Brown's logic intrigued Tourneur. He was given the job. Then came

Brown's opportunity to direct, and he made good. His first production was "The Great Redeemer."

Today the "beginner who was given a chance," is one of the foremost directors making pictures.

Shortly after Brown had stepped into cinema circles the World War came. The aviation branch of the service was then recruiting only college graduates. Brown threw up his first hold on the film game and enlisted in the flying corps.

He received his ground school training at Princeton University and flying instruction at Scott Field, Belleville, Ill. Shortly after he was commissioned an officer and appointed flying instructor at the same field.

Imbued with new hopes and fresh enthusiasm Brown returned to the film fold following the war, and in a few years' time has scored one of the highest records ever set in the films.

Out of the "Ten Best Pictures of the Year", chosen by critics throughout the country during past seasons, three have been of Brown's making. They are "The Signal Tower", "Smouldering Fires", and "The Goose Woman". He has just completed "Flesh and the Devil" for Metro-Goldwyn-Mayer, where he is under contract.

While this picture is being cut and edited, at present, he is making preparations for "The Wind," a filming of Dorthy Scarborough's famous novel, with Lillian Gish as star.

Throughout his directorial career, Brown has had but one assistant, Charles Dorian.


"I believe in the theory of well mixed human interest and comedy," says Brown in discussing the ingredients which make up his film successes. "These two elements are nearer the human heart than all others."

ANALYSIS OF PENMANSHIP OF CLARENCE BROWN

By Blanche Holmes

An examination of the writing of Mr. Clarence Brown reveals a man with a will of his own and a definite purpose in life. The writer is not of the vacillating, procrastinating, negative type of the human family, but knows his own mind and is not afraid to express his opinions frankly and to the point.

His is a receptive nature, responding readily to his environment. The writer is intuitive and somewhat impulsive. The combination of

A motion picture can be a great box office success and still be a triumph artistically


these two traits, together with the liberal tendencies of the writer, might cause him to spend more freely than wisely. The Greek "e" noticed in the words, "Picture", "be" and "office" is of interest to the graphologist, since this method of forming the small "e" confirms the signs of refinement and culture disclosed by the writing as a whole.

A good deal of sentiment is evinced, but with the will power also indicated sentiment would be balanced by reason and good common sense.

Undoubtedly the signature of the writer is, in this specimen, of greater import and interest than the body of the letter, for it portrays so much character and individuality, together with a keen appreciation of the beautiful and all which goes to make up harmonious effects. The importance of a signature as a modifier

or revealer of other traits disclosed, is very clearly demonstrated by this exemplar, for Mr. Brown's signature indicates specific qualities not so obvious in the text which precedes it, such traits as optimism, self-esteem, keen powers of observation and good sequences of ideas. The latter trait is far more evident in the signature than in the body of the writing, which, however, is more significant of intuition than disclosed by the surname.

The extreme mental activity of the penman is shown both in the text and signature, but more strikingly in the latter. Hence the importance of signing the signature when a comprehensive analysis is desired.

LIFTING THE LID OF HUMAN NATURE

By Blanche Holmes

ARTICLE NO. 2

Not only has Graphology received such close study from the scientists of Germany, France and England, but even as far back as the days of Shakespeare, the variations noted and the individuality peeping out from the curves, twists and angles formed by the pen were recorded by the great Bard of Avon. In one of Shakespeare's plays the dramatist exclaims, "By my life, this is my lady's hand; these be her very 'g's', her 'u's' and her 't's', and thus makes she her great 'p's'. It is in contempt of question her hand."

In last week's article I pointed out the close connection which exists between the brain, the nerves and the movements of the pen, and it is also of great interest to note how traits are disclosed by the pressure brought to bear on the pen—which gives rise to what is termed natural shading and conscious shading—the manner of forming certain letters and the strokes corresponding to give char-

acteristics. Every reader of "Hollywood TOPICS" can prove the truth of Graphology for himself.

Take a mental inventory of your acquaintances and look for a man or woman whom you know to be slow to act, one who prefers to postpone action from day to day—a procrastinator of a hundred that any person who habitually procrastinates will reveal this tendency in his or her writing. The bar to the small "t" will not be struck through the "t" stem but be placed behind it, to the left of the "t". The bar may or may not touch the stem (usually it just stops short) but in any event it will not cross the "t" stroke. Just as the writer is slow to carry out a purpose, being given to procrastination, so his mind automatically falls behind as shown in the formation of the cross stroke to the "t" which is placed behind the letter, and not in front or through the "t".

In the "i" dot, or that over the letter "j" also occupies this left-sided back position,—is seen to the left of the "i" or in advance of the letter,—then the habit of procrastination will be further confirmed and accentuated. There is a definite correspondence and logical reason for every peculiarity discovered in any penmanship with the mental quality which is thus revealed.

EXCELLENT EXAMPLE OF PROCRASTINATION

Note that in every case with but one exception, the writer has made the back stroke to the "t" bar, and even in that particular case the "bar" barely cuts thru the "t" stem. Though the "t" bar is placed behind the letter in this illustration, the dots over the "i" do not confirm the tendency to procrastinate and the writer may, by exercising his will power, check the natural inclination to shelve

the duties of one day to the next.

This script has many interesting features. Its clarity, the disconnection of so many letters in the words as seen in "coal", "concentrated", "form", etc., and the uniformity of the writing, the letters being of almost equal

*used in coal is but concentrated
to that power in the form of
them into power is the province*

height. The "i" in each instance and at approximately the same height. All these minor details must be taken into account, and their relative due importance assigned to the writing as a whole.

By comparing the "t" bar in the first illustration with that shown in the example reproduced below, the reader will realize how striking the difference may be and is, between one writer's method of crossing the "t" stem and that of another penman.

*"How to marry" interests me less
at the present moment than how
to adjust myself.*

Indeed the whole writing present a very marked contrast to the first specimen. Here the height of the letters very very noticeably, and the stem of the letter "p" is twice the length of that seen in the word "power" in No. 1 illustration. The spacing between the words is wider, and in fact there are very few points of resemblance. Naturally the character of these two writers differs as greatly as does their calligraphy, and the sense of humor evinced by No 2, is not found in the writing of the first.

While the script of the man is evenly placed on the paper, that of the lady is irregular and the long strokes to some of the letters, as in the words "adjust" and "myself" cut into the line below. The writing is equally clear but not equally concise. In studying the science of Graphology, as some readers may wish to do, it is a good plan to compare two penman'ships presenting such striking contrast, and to connect up the varying signs of the pen movements with the distinctive characteristics disclosed.



Terrifying Harry Langdon in "The Strong Man" did not conclude Gertrude Astor's thespian. She will be seen in "The Taxi Dancer", "Uncle Tom's Cabin", "Cat and Canary" and other pictures within the next few months.

HOSPITALITY

It has been the happy lot of the boys of Hollywood TOPICS to have, at various times, been the guests of James Cruze and his charming wife, Betty Compson, at their magnificent Flintridge estate. In all of our journalistic meanderings never have we so thoroughly enjoyed ourselves as at the home of these real folks. Congenial friends and the zenith of hospitality make us look forward to "the next time" with real anticipation. Among the



James Cruze

guests last Saturday evening were Dorothy Devore, Aileen Pringle, Fritzi Ridgeway, Mr. and Mrs. Jim Tully, H. L. Mencken, Joseph Hergesheimer, C. Bakaleinikoff, Wylie Mather, Walter Irving, Fred Fox, Paul Allen and Burl Tuttle.



WALTER MERRILL

Walter Merrill and Helene Costello in a love scene in "While London Sleeps," just released.

BUSINESS INTEGRITY

F. C. Stevens

"Success comes only to the business that keeps faith with the public," declares F. C. Stevens, president and general manager of Chapman's Ice Cream company.

"On the installation of our very first store, I decided on the policy of manufacturing ice cream of decided quality and to extend to all patrons, permanent courteous service.

"This policy has been strictly enforced to such an extent that by keeping faith, our business has grown stupendously in public esteem.

"The pure food quality of our product is another distinct feature and we are indeed proud of our achievement."

There are seven Chapman stores, conveniently located, spotlessly clean and conducted by courteous men and women who render service with a smile.

NORMA SHEARER VEHICLE IS NEW FRENCH FARCE



Norma Shearer, whose entire screen career from parts to stardom has been under the banner of Metro-Goldwyn-Mayer, is to add another comedy role to her long list of screen achievements, it was announced by Harry Rapf, associate studio executive.

Norma's next starring role will be as "Ciquette Girard" in "The Demi-Bride", a side-splitting French farce from the pens of F. Hugh Herbert and Florence Ryerson and is to be directed by Robert Z. Leonard who also directed her in "The Waning Sex".

Miss Shearer will have a novel role, that of a mischievous daughter of a proud French family—a daughter with a record of having been dismissed from most of the exclusive schools for girls in the French Republic.

THE URGE TO HOLLYWOOD

(Continued from page 21.)

while these two cities are long past their adolescent period and steeped in sophistication and worldliness.

The admonition of Rufus M. Jones, D.D., spoken of by the London Times as the greatest spiritual interpreter living in America since William James died, might be taken to heart by Hollywood. He says: "The great heresy of our time is materialism, the theory of the universe which eliminates spiritual values, purpose, freedom, and the worth of the soul. More deadly is the moral heresy which puts money and things above men and women and regards success and pleasures as the real ends of life."

If she can keep her skirts clean and "look up unto the hills" she may yet lead the country away from materialism and be the greatest force in the world in the matter of expression.

Keeping this new thought in mind we may soon hear new real estate slogans having to do with "a wonderful climate combined with extraordinary vibratory powers" and "the struggling artist may live here in comfort while climbing to fame."

Hollywood Boulevard from La Brea to Western can, in time, well be spoken of as the greatest amusement street in the world and Hollywood itself as "the City of the Arts". Long live its Spirit!

SHORT ENDS --- By Paul H. Allen

A roll o' film, a coupla lights,
A hunk of glass, a crank and thou.

Ira H. Morgan, A. S. C., has been doing a day-and-night series here of late. Hope to be able to meet him personally ere long. Ira you are a lucky boy, for Mrs. Morgan has a keen interest in the profession, and a thorough understanding of it.

GANGWAY! The motion picture photographers are aboard the band wagon, give 'em room.

Thanks! Jimmie Starr for your kindly notices in CINEMATTERS of the Los Angeles Record as to the progress the photographers are making and of the growing spirit of co-operation within the big lots. The motion picture photographer is again becoming recognized as one of the really important factors in the production of pictures. Thanks to the "foreign menace" which has helped snap us out of a rut of ordinary shooting.

To Mr. Clarence Brown also I wish to extend our thanks, for his stressing the importance of the real progress that we are making in the photographic end. He placed photography FIRST in his comprehensive article in last week's TOPICS.

The other day the publicity man of the football picture sent in a story about the worm's eye view. He neglected to say it was made with the new model EYEMO camera that is fast becoming a regular supplementary camera for the freak or unusual shots where it would be impossible to use a standard camera. Before long we will be deluged with cat's eye views, what the fish saw, a rubber tire's viewpoint of the world, as a drop of rain sees the earth, or what have you. The reason the story is not being used as sent, is that the photographer was not given credit in the story and the fact of the matter is that it was his idea.

Will the amateur narrow gauge camera be the means of developing our future Billy Bitzer, Johnny Seitz, Ira Morgans, Hendrick Sartovs? I know that I would like to have had some of the equipment that we now have when I first started. And think of the reduced cost in stock, increased speed in lenses and film, and panchromatic film. The "other fellow's" work to study, both foreign and domestic.

The motion picture camera is the stepping stone for the future great directors too, for no matter how long one is in the game, only actual operation gives you that exact knowledge necessary for set ups which are nowadays called "camera angles".

The industry looks with wonder at the extraordinary strides that Tom Mix has made. But one of the men who has been the big factor in his success is Daniel B. Clark, A. S. C., his motion picture photographer in charge for years.

Bert Baldrige is just back home after a long session down in Texas on the forth coming Lasky picture "WINGS". Bert thoroughly appreciated that country—they drink it out of the jug.

Phil Rand has just finished "going to the dogs". Having just finished six-in-a-row of the w. k. dog 'Lightin', under the direction of Alvin J. Neitz. The ed. of this is now shootin' with Phil on the first of a series of fun films

with Sid Smith. Bob Tansey, at the megaphone. These are being made for Bill Pizor and Dale Henshaw. This is written at Balboa where we are working.

Say folks! Write me and let me know what kind of matter you want in this department. Technical? Friendly gossip? Propaganda? Or a general Potpourri?

Read 'em and weep! The gasoline buggy and I tried to get around to all the studios this week, but didn't make the grade. So "don't go away folks", I'll try to make it next week.

CAMERAS IN ACTION AND WHERE

Behind the Camera at M-G-M

John Nickolaus, Supt. of Photography.

Howard Hurd, Camera Department.

Warner Pistor, Laboratory Dept.

John Robertson.

Ollie Marsh in charge assisted by W. Rankin.

Edward Fitzgerald, 2nd.; Harry Essman, assistant.

Millard Co.

Ira H. Morgan, A. S. C., 1st.; Walter Bader, 2nd.; Jack Alton and M. Gertzman, assistants.

Tod Browning Co.

Johnny Arnold, A. S. C., 1st.; H. Van Dyke, 2nd.; Richard Wade, assistant.

Alf Goulding Co., (in preparation).

Henry Sharp, A. S. C.

Bob Lenord.

Percy Hilburn, 1st.; Arthur Reed, 2nd.; Pierre Mols, assistant.

Clarence Brown Co., (Cutting).

Bill Daniels, 1st.; George Nogle, 2nd.; Bob Stirling, assistant.

John Stahl Co., (Cutting).

Max Fabian, 1st.; Carl Webster, 2nd.

Hobart Henley, Marion Davies.

Hendrick Sartov, 1st.; Al Lane, 2nd.; Bobby and Lincia, assistants.

Johnny Seitz, A. S. C., has been assigned to the next Lillian Gish picture. Back home at last after a long session abroad with his nibs Rex Ingram. Johnny says that it is a great life if you don't weaken. He is looking better than he has for years. Nuf sed!

Oh! Yes! The comedians in the office of the camera department have a special reception committee of "one" who greeted the editor of this department warmly to say the least. Hereafter I look before I sit.

Cameras in Action at Universal

C. R. Hunter, Supt. of Photography.

C. M. Glouner, Foreman of the Camera

Dept. assisted by Art Rice and

Willard Emrick.

Ted Sloman Co.

Jackson Ross, A. S. C., 1st.; Fred Elridge, 2nd.; assisted by Bill Dodds and Mike Walsh.

Denny-Mel Brown Co.

Arthur Todd, 1st.; Will Cline, 2nd.; assisted by Jimmy Drought and Don Cunliffe.

Pollard Co., on location "somewhere on the Mississippi River".

Charles Stumar, A. S. C., 1st.; Jacob Kull, and Buddy Harris, 2nd.; assisted by Carl Meister and Ed. Jones.

Ruggles-Carl Lemme, Jr. (Collegiates).

Benny Kline, 1st.; Plinny Horne, 2nd.; assisted by Chas. Crane and Ted (Caruso) Weishart.

Hoot Gibson-Breezey Eason.

Harry Neuman, 1st.; Roy Ramsey, 2nd.; assisted by Leo Hughes and Bill Strong.

Cameras in Action at First National Studios in Burbank.

Harry Langdon Co.

Elgin Lessley, 1st.; Glen Curson, 2nd.

Anna Q. Nilsson Co.

Charles Van Enger, A. S. C.

Al Santell Co., assisted by Friend Ben Silvey. (Colleen Moore).

George Folsey, 1st.; Fred Bentley, 2nd.

George was shooting a big lobby set for Colleen's next. Using his pet Mitchell, Astra equipped camera. I liked the lighting of the set fine.

Saw my friend J. B. Cadenbach, the Navy's Chief Photographer at the San Diego Naval Base. J. B. is the crack naval aerial photographer and was on leave enjoying the thrills attendant to a mystery photoplay they are making there.

Saw my old friend Frank C. Bangs, the photographer of "stills-de-luxe" who has been on the Dick Barthlemess pictures. He has been working the past few days with Harry Langdon. And Frank says "you can tell the whole wide world that Harry is one real and regular fellow." (So here it is Frank, verbatim.)

Saw Joe Aller out at F. N. and found out that his plant was responsible for the fine laboratory work in "The Winning of Barbara Worth", which was reviewed in this department last week. Good work, Joe. Incidentally he has established a special panchromatic department to care for the growing demand for this stock among the progressive photographers and producers. Rothacker is out, it's all Joe now.

Jimmy Smith, for years film editor for D. W. Griffith, is now in Hollywood. The last of the "old Guard" to arrive.

Brief Reviews of Current Releases

M-G-M

"The Magician", Rex Ingram, very finely photographed by John Seitz.

Paramount

"Kid Boots," Clara Bow and Eddie Cantor. Friend Tom Gibson wrote the adaptation. Vic (tor) Milner's photography was very good.

Universal

"Spangels", Frank O'Connor at the megaphone, Andre Barlatier at the camera. Andre was responsible for that great American lesson on how motion pictures can be made, "Earth Bound".

P. D. C.

"For Alimony Only," Wm. De Mille at the megaphone, and Arthur Miller was responsible for the very fine photography.

F. B. O.

"Red Hot Hoofs", Bob De Lacy at the megaphone and Friend Johnny Leezer's photography was favorably commented on.

Mary's Car

Mary had a little car,

She drove to see the show,
And every time she tried to park

The copper made her go.

And every time she tried to go

The traffic made her stop—

She reached the theatre just in time

To see the curtain drop.

Now Mary has a little car

That stays within a shed,

And Mary goes to shops and shows

In trolley cars instead.

(Continued on page 26)

STAGE PROMPTS

A Candid Causerie of Current Plays and Players

By Sheridan Bickers "Yorick"

CURRENT ATTRACTIONS

Hollywood

EL CAPITAN, Hollywood Blvd., at Highland—"Castles in the Air"

MUSIC BOX, Hollywood Blvd., at El Centro—"Carter de Haven's Fancies"

Los Angeles

BELASCO, Hill at 11th—"Gentlemen Prefer Blondes"

BILTMORE, 5th at Grand—"Ben Hur," a photoplay

EGAN, Figueroa at Pico—"White Collars"

MAJESTIC, Broadway at 9th—"Struttin' Sam From Alabam'"

MASON, Broadway at 2nd (Dark)

HILLSTREET, Hill at 8th—Vaudeville, Orpheum Junior Circuit

MOROSCO, 744 S. Broadway (starting Sunday, Nov. 21)—"Ladies of the Night"

ORANGE GROVE, 730 S. Grand—"Rain"

ORPHEUM, Broadway at 9th—"Big Time" Vaudeville

PANTAGES, Figueroa at 9th—"Cradle Snatchers"

Pasadena

COMMUNITY PLAYHOUSE, starting Tuesday—"The Mask and the Face"

* * *

LOOS-ING LAUGHTER AT THE BELASCO

I laughed so much at the opening of Los Angeles latest legitimate theatre, The Belasco, that I left behind both my notes and my programme, detailing why and which "Gentlemen Prefer Blondes." I must, therefore, postpone my detailed review until I get a chance of seeing it again. Meanwhile, I recommend everyone who has a laugh left in their systems to go to The Belasco and let it out. For, if you don't literally ache with laughter over Anita Loos and husband John Emerson's sparkling comedy, you're either smile proof or—dead! "Gentlemen Prefer Blondes" is as demoralizing a play for "flappers" as it is educational for their "fresher males". To the first it is a radical revelation in artistic "gold digging"; to the latter, a warning to let seeming innocence severely alone. It is, however, an object lesson on the high cost of education, especially when the educated one is a "sk-innocent."

* * *

THE DANGER OF "SK-INNOCENCE"

At the Belasco, you will find a laughable lesson in the dangers that lurk behind the smiles (or tears) of the sk-innocent. With Lorelei Lee every smile turns to gold and every tear to a pearl. As the humorous (though herself humorless) little "gold-digger," Joan Marion gives a performance that scarcely could be improved upon, while her more plucky but less lucky friend, Dorothy, is perfectly played by Mary Ricard. These are two really brilliant studies in character comedy, which challenge the critic's highest praise. The rest of the acting is very uneven, ranging from the excellent comedy of the two French attorneys—pere et fils, to the farcical burlesque of an English baronet and his wife, who assumes the arrogant airs of a Bloomsbury boarding-house keeper rather than the acidulated graces of an English noblewoman. It is strange that the most unconvincing performances should be those of two of the most experienced members of the cast. Herbert Standing off the stage is

an English gentleman. Why cannot he be one on, even if he has to be ridiculous? The actor who played Mr. Eisman gave as colorful and convincing a performance as that of the one who played Mr. Spofforth (the priggish and prurient-minded millionaire) was the reverse. The play is splendidly produced by Fred Butler and wonderfully dressed and mounted. In fact it's all as easy to the eye as it is exhilarating to the ear. And that's that!

* * *

"CASTLES IN THE AIR"

At the "El Capitan"

Musical comedies are MADE—not created, nor begotten. Therefore, we may soon find the needed comedy as plentiful as is the catchy music in "Castles in the Air." New York's newest success now receiving its western "premiere" at Hollywood's El Capitan theatre. If you are fond of pretty music and still prettier girls—and who is not susceptible to either?—You'll enjoy the enterprising "Ed" Smith's latest production at Hollywood's principal playhouse. Percy Wenrich has written a musical score far more melodious and memorable than most of those in which half a dozen dance-writers combine to prove that too many composers decompose the melody. The music of "Castles in the Air" is indeed comparable only to the fascination of the girls—as young and lovely a chorus as was ever collected even in Hollywood. With a little more comedy infused into its charming romance, "Castles in the Air" would be a real musical comedy. As it is, it is worth hearing and seeing for the superb singing of Raymond Marlowe and of lovely Juanita Wray—two newly discovered local "stars" with really first class possibilities the fine singing and good looking chorus, and the truly radiant humor of Ray Raymond, a juvenile Hitchcock who works wonders in making cake without flour by sheer personality and "pep," in which work he is aided admirably by Wynne Gibson, a smart and sparkling soubrette, and by Charles Miller who gives distinction to a thankless part as the Princess' guardian banker by his excellent acting and impressive personality—a wholly admirable performance.

* * *

WORTHY OF BETTER MATERIAL

For the rest of the El Capitan's new attraction, Guy Kibee (as a footman-uniformed butler), Sergei Arabeloff, Barney Gilmore (a Latvian General with an unmistakable Irish brogue), Marie Wells, Margaret Bourne, make the most of their too limited opportunities, while Milton Pope struggles nobly to give humor and pathos to the quite extraneous part of a Court Fool, in the manner of Jack Point, who has, unfortunately, no "point" to his "jack." The production is by Frank Reicher, who gives of his best, and even puts over an absurd pseudo-dramatic dance for which both he and Miss Gibson (the interpreter) deserve a medal.

* * *

"RAIN" IN THE ORANGE GROVE

Arthur Freed's production of "Rain" ought to bring lots of sunshine (of the gold brand) to the Orange Grove, for he has given this remarkably interesting and much discussed

play careful casting and the best of mounting. True, there is much less rain in evidence than in the London and New York productions, but this is notoriously a dry country, and at election time one is naturally conservative with the Boulder dam project still unsettled. On the other hand, Charles King (Mr. Freed's stage director) is over-generous with his lights, which give a degree of sunshine to the scene scarcely in keeping with the play, and which never fails to fall—day in and night out—on a palm outside the patio or verandah of Pago Pago's "hotel." These are, however, details easily corrected. The production is on the whole capably done though the acting is as variable as the Pagan climate.

* * *

ACTING AT THE ORANGE GROVE

By far the best performance is that given by Albert Van Antwerp as Sergeant O'Hara, Sadie's faithful friend. Mr. Van Antwerp is a new actor to me, whose sincerity and "savoir faire" should make his future worth watching. He, almost alone of the Orange Grove's company, gives a completely satisfying and convincing performance. As Sadie, Miss Charlotte Treadway shows both unexpected strength and weakness. She acts well, but she—obviously ACTS. Sadie is a character that must be felt as well as understood, to be properly played. Miss Treadway makes you like and feel sorry for her, but she does not make you believe in her, as Jeanne Eagels and Olga Lindo did. Her's is, however, a highly creditable and at times, even a moving performance. Next to her and Van Antwerp, acting honors are divided by George C. Pearce, though too prosaic and unsympathetic as the Doctor, Marta Golden as Ameena, and Dudley Ayres, who is rather too self-controlled as the soul-starved missionary. The Reverend Davidson belongs to that type of neurotic ascetic which is self-repressed without being self-controlled, as the violence of his views and the intolerance of his actions alike testify. Most of the remaining members of the company are allowed to indulge in a perfect orgie of over-acting, the most notable offenders being those who play the parts of Joe Horn (the trader) and Mrs. Davidson, both of whom deserve to be named as two performers experienced enough to know better. "Rain" is a tense and vivid human drama, relieved as life is—by comedy—not a farce, which is what such selfish and unintelligent acting as that of these two players would make it.

* * *

DARK DAYS AT THE MAJESTIC

You can never form a personal judgment of a play by reading or hearing the reviews of others. This is the only reason I can give you for going to see "Struttin' Sam from Alabam'" at the Majestic, which I think is the most amateurishly acted and worst produced professional production I have seen in years. One swallow cannot make a summer, nor one bright blackbird a pie. Tom Harris as the "darkie" who becomes a 30 day husband for fifty dollars is a natural comedian, who works like a Trojan to bring light and laughter out of darkness that all but settles down before the end into Cim-

(Continued on page 30)

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SHORT ENDS

(Continued from page 24)

GOAT GETTERS

Office buildings whose floors are so slick that I take three steps to get two.

A-ME stories.

Circuit breakers that break (at the wrong time).

The cutting of the beautiful palms that lined Wilshire Boulevard, instead of transplanting them in our parks.

A small town trying to be a city,
A city trying to be a metropolis.

Re-write men who cut my pet copy.

Snow and ripe orange composite pictures used by our dear C. of C.

Pre-views and premiers that are "none such".

High Hatters.

Hand Shakers.

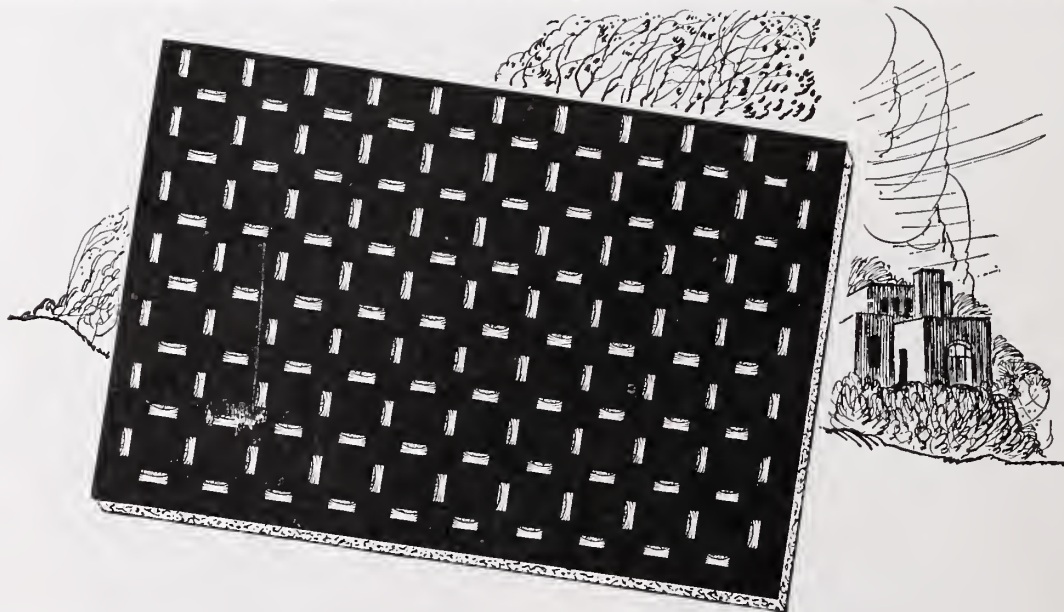
Some people's ideas of dignity.

Other people's ideas of the same.

These third-handed stories.

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SHOULD A WOMAN TELL

(Continued from page 9)

"I think you're mistaken, Elsie," I said quietly, but my heart was beating wildly. I was completely overwhelmed with chaotic thoughts—wild, impossible fancies.

"Oh, no I'm not," she chirped, happily, "and to prove it to you, he's coming here in a very short time to take us out to the Country Club for dinner and —"

"It's impossible for me to go, Elsie," I said, rising. "I have a date with Harry and wouldn't disappoint him for all the world!"

Elsie looked at me curiously. She seemed to take it for granted that her wishes were my law and that I must do as she said on all occasions. I reached for my gloves.

"Now don't act foolish, May," she said in a curt tone of voice. "You can date Harry up any old time and if we disappoint Myron just once, we would never get the chance to do it again. Besides, "she paused for a fraction of a moment, "he can do big things for you over on the lot and I wouldn't lose this chance if I were you. Think it over, kid." She turned and walked over to the table for another cigarette, leaving me to consider the possibilities.

"But Elsie," I wavered, "I haven't any decent clothes to wear—"

I protested in a mild voice that I scarcely recognized as my own.

She turned and a smile spread over her face.

"Don't let that worry you, dear. I'll lend you the necessary articles and —" she came over to me, put an arm about my waist and as we started for her bed room, she continued, "we'd better hustle for he'll be here pretty soon."

It was against my better judgment to go, but as things turned out, I was not sorry. I had never had the pleasure of riding in a Rolls Royce car—having had to confine my joy rides in flivvers and other low priced machines.

It was all just like a dream, that beautiful, swift journey over the highways, with the glistening ocean on one side, and the moonlit bathed foothills on the other. And the dinner at the exclusive Vista Club was something to be remembered. Myron was courtesy itself, grave and polite always, and I observed with awe the deference paid him by the guests present.

There were many rich-dressed women in the dining room, and he mentioned the names of certain distinguished members of the film colony and society. What a wonderful thing, I thought it was, to be the honored guest of this distinguished man of the world. It was the greatest event of my young life.

Only one thing occurred to disturb me. During the meal, I turned my head and happened to glance in a large wall mirror and saw Myron and Elsie exchange mocking winks. My face went scarlet with sudden suspicion to know that I was the object of ridicule, but when I turned, Elsie, glancing at the mirror, evidently grasped the situation and caught me by the arm.

"May dear," she said with forced feeling, "we have been so amused by your astonishment and the flattering remarks regarding your beauty by those queer people at the table opposite."

My face cleared and I smiled. Suspicion was dismissed.

Just then, the music struck up an enchanting waltz. Myron looked at Elsie, who sat back languidly.

"I don't feel like dancing tonight. You and May dance. I'd rather sit here and take in all the sights."

I was just in the mood and accepted his invitation. He was a wonderful dancer and as we floated lightly over the floor, I was

gratified to observe that we were attracting admiring glances.

DURING the dance, he asked me many questions, especially how I was progressing in my work at the studio. When certain type parts came up he assured me that I would be placed in stock, permanently. That night brought about a marked change in my career. New vistas had opened to me the portals of extreme satisfaction. I had gained a view of life in which I had so often dreamed, but with which I had never before had the opportunity to come in contact. While, of course, I was too practical to allow it to unsettle me, I caught myself guiltily dreaming of an exalted success in pictures the next morning while on the set and was given a much deserved "call-down" by the director for not paying attention to the scene I was enacting.

A FEW nights later, Elsie and I went out with Myron again. There was a dinner at the Biltmore and a theatre party afterwards. My acquaintance with Myron ripened into sort of intimacy. I found that a new element had come into my life. I had never been friendly with a man of his type before and as the days passed I liked him better because of an apparent shyness when he was in my presence.

One evening, after he had gone, Elsie and I were talking of his apparent liking for me, and I opened up my heart and talked plainly.

"Well, what are you going to do about it?" Was her answer to my question. "Any one can see that he is perfectly silly over you—he even told me so and I personally think that you are the luckiest girl in all the world—no kidding! You're just his type and if you play up to him you'll be a baby star sure, have silks and diamonds, a swell home and everything that goes with it."

I flushed hotly over the thoughts.

"Nonsense, Elsie!" I pretended to be vexed. "Do you think I'm a fool?"

"That depends upon yourself," was her flat retort.

"Why the thing is impossible," I said forcibly. "You can't put things like that into my head, Elsie. I wasn't born yesterday and, you know what I think of Harry."

Elsie laughed scornfully. Suddenly she grabbed me by the arms and gave me a violent shake.

"Don't be a simp." She exclaimed angrily. "Harry is a nice fellow and all that, but can he do for you what Myron can do? I should say not! Why, a girl with your looks—shape, can turn the world upside down. Pluck up! It's coming to you, kid and don't be a fool. Put some value on yourself. Take my advice, though, if he pops the question—don't fall to easy. Make him beg! They fall for that stuff these days."

I pretended to be angry, but secretly felt a strange, wild thrill of elation. Could such a thing happen in my life? Would it really come to me? The contemplation was quite sufficient for the present. I would not allow myself to be deceived, yet, but in spite of myself I yielded to fanciful thoughts. I wondered how it would seem and feel to be married to Myron—to live in that sphere of wealth and affluence of which I knew so little—to have everything my desires called for? I was not quite sure I could love him. I knew I liked him very much and if by any wonderful chance he did ask me to marry him, would it be right or wise to yield?

I could not pretend to be unconscious of the devouring looks he gave me at times, or of the sympathetic tingle I felt when his hand touched mine. I fought bravely against anything like self-deception.

Then came one of the most wonderful events of my life—an event that was to me a part of my very existence.

Myron surprised us with a week-end trip

on his palatial yacht. We motored to San Pedro and without much delay left the dock for the yacht and got under way—our destination being Catilina Island.

It was my first sail and the beauty of it all seemed like fairyland. I drew deep breaths of the salt air and with Myron at my side and the gentle pressure of his arm about my waist were intoxicating. A marvelous luncheon was served in the cabin, after which, Myron and I danced on the after deck—the music supplied by radio.

There was but one cloud upon the trips enjoyment for me that caused some wonderment and not a little anxiety.

It was a sudden mood which had fallen upon Elsie. She was not her usual vivacious self, being pettish in her manner, ungracious in her speech and sullen of glance. Particularly, was she cold and distant to Myron and I ventured to ask him about it. He laughed lightly. "Don't you know Elsie, by now?" he said carelessly. "She has spells like this every now and then. I guess she's out of sorts, poor kid." He glanced over to where she was reclining in a steamer's chair, shook his head kind of sadly and turning to me, saw the anxious look on my face.

"I'll go over and revive her—if it's possible." With a smile and a gentle squeeze of my hand he went over to her and sat down beside her. They talked for a time and it seemed like a heated argument might arise, so I went towards the forward part of the yacht, not wishing to overhear their conversation.

I leaned over the side of the boat, watching the flying fish leaping in advance of the bow, throwing themselves into the rush of our advance, to be carried along by the mere drive of our bows. I also tried to pick up the Island we were headed for. No shipwrecked mariner could have felt more poignancy in his search for a hospitable strand than I on the plunging prow of this yacht in my quest through the bright sunshine of that afternoon for the haven of desire—Catalina. I strained my eyes to see it, to realize the gossamer dream I had spun from the books and stories I enjoyed since coming to the coast. Then like a "fade in" on a beautiful scene, the vision came in reality, more marvelous, more exquisite, more unimaginable than the conception of all of my reveries—a dim shadow in the far offing, a dark speck in the lofty clouds, a mass of towering green upon the blue waters, the fast unfoldment of emerald, pale hills and glittering sands.

The nearer we came to it, the panorama was lovelier. To me, it was the culmination of enchantment, the fulfilment of the wildest fantasy of wondrous colors, strange form, and lavish adornment.

White specks of houses and finally the red and green house-tops came into view among the mass of growing things and I was awakened from my reverie by the appearance of Myron and Elsie.

The two days we spent about the Island seemed like paradise and when we finally returned Sunday evening, I was like a spoiled child—wishing it could go on forever.

Myron's prediction that Elsie would "come out of it"—meaning her sulking disposition, proved the reverse, especially on the return motor trip to Hollywood. She was sullen and even sarcastic in her answers to both he and I—so much, that when we came to my rooming house and Myron helped me from the car and started with me towards the entrance, I fled into the house without even thanking him for the most enjoyable trip I ever had in all my life, and spent a sleepless night.

THE following day at the studio I made inquiry about Elsie and was told that she had gone on location and would see me on her return. I had a lonely week of it in which I neither heard nor saw Myron.

(Continued on page 28)

SHOULD A WOMAN TELL

(Continued from page 27)

His secretary said that he was out of the city for a few days.

As for Harry, I only saw him once during the week and then for just a few moments.

Saturday afternoon when I was going home, I found Harry waiting for me. He greeted me with exalted elation. "I've wonderful news, dear," he said in his quiet even tones, although inwardly I knew he was simply bursting with enthusiasm. "At last, I've got what I worked for all these years. They have made me supervising Director of Hanby's unit and the little home, on the side of the hill is now going to be a reality. All it lacks is you and I want you to marry me as soon as possible."

My fluttering heart went up into my throat. I could have dropped with sudden faintness. Harry's pale, eager face, his whole-souled earnest manner, appealed to every fibre of my being. To have a home of my own, to do as I pleased, to cook and market, and welcome my husband home every night; comfort and coziness, love and happiness, and contentment—all my domestic instincts went out to it.

Then I realized that I could not be a party to it.

"That's great, Harry boy," I said with feeling, but rather weakly.

"I congratulate you. I'm glad—delighted, for your sake."

"For my sake?" Questioned Harry, curiously. "Why, it's more for you dear, than I."

I turned my head away. There was a peculiar, questioning look in his eyes that hurt me.

"What is the matter, May?" He asked, pointedly. "Has some one else taken my place in your heart?"

"I—that is—well, you see, Harry—" I stammered, "we'll have to wait until my

future in pictures is settled, and I'm not ready yet. There's a lot of things to do, you know—to think about. You must see that in good sense, Harry."

His jaw dropped, but he accepted it fairly good-naturedly.

"Now, listen dear,—" Harry began.

"It's all for the best, Harry," I insisted. "It's an absolute impossibility for me to think of marriage at this time."

He turned his head away for a moment.

"Well, if you think so dear, I will abide by your decision." And he tipped his hat and walked slowly back into the studio.

On my way home, I pondered over not telling Harry the truth. Several times I started to phone him but a sense of shame held me back.

A sleepless night was the after-math.

(End of Installment)

WINKEM AND BLINKEM

(Continued from page 20)

for no apparent reason. P. P. is a hard worker. He was once a newspaperman on the graveyard shift at \$65 per week and with two babies, etc., well you know how it is with Paul. He heard all about the huge salaries in pictures, and perked up long enough to sell himself to an executive. His salary was \$150 per week for a trial and the picture he adapted broke every box office record for the month. Paul was called in by the powers that be and told that production was slack—later perhaps they'd give him another chance—so for six weeks he looked for job.

Eventually he found it with the same result, he got the air.

Work is Recognized

In between, however, Penpusher did four original scripts which he marketed to small independent producers, who recognized the

worth of the work and were glad to have P. P. associated with them. But Paul wanted to get into the big money, for the sake of the wife and the kids—so misfortune finds him slaving for Winkem and Blinkem.

Penpusher pushed his pen and ground out an excellent screen yarn. It took him exactly ten days to finish the first, and to him, the final draft—but Sussie Yesser (you remember her) told him he would lose his job if the Great John Winkem heard he had finished a script in ten days. "And then, you don't want the other writers to get down on you Paul. They're very catty you know." (Sussie has her moments.)

So Paul Penpusher, stuck to his guns. He stayed around the dugout for a few days and almost went mad from nervousness. Nothing to do! Nothing to do! Poor old P. P. he had slaved so long on a morning newspaper that he didn't quite understand this layoff in pictures.

Finally he got up enough courage to see Blinkem—after the great Winkem had been hors de combat for three or four days. Said Blinkem after listening to Penpusher's story: "Keep your shirt on, we'll give you plenty of work. Say, drive my Packard to the garage will you?" And before Penpusher knew it he was out in the hall, had the keys to Blinkem's car in his hand—and a few moments later had deposited the Specially Painted carefully brushed, diamond studded, Packard Eight in the studio garage. "Well I'm damned," whispered Paul to himself, "I never thought I'd do it"—but he did you see.

Later then, after Winkem had read Penpusher's story he called the poor nut to his side and in the presence of two studio executives said, "Penpusher, I want to tell you that I have paid experienced scenario writers \$15,000.00 for stories no better than this. Keep your shirt on, you'll win."

Paul went home happily to tell the wife—and the next day he was fired.

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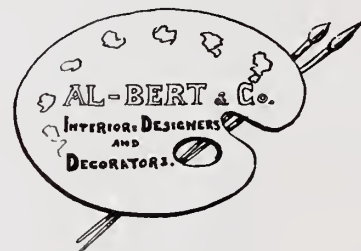
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THE TRUTH ABOUT CENTRAL CASTING

(Continued from page 7)

I have seen and heard during much time spent at the casting bureau in a careful inspection of records and first hand study of the system now in force at Central Casting Bureau and casting offices at the various studios.



DAVE ALLEN

Investigation discloses that Dave Allen is held in the highest esteem by his employers. He appears reliable, efficient and responsible. His fifteen years experience in supplying extra talent and players to producing companies is definitely proved.

It is also a known fact that when the idea of the Central Casting Bureau was first announced, Dave Allen saw only too plainly his work of twelve long years in building up an agency business shattered and completely wrecked.

And, during all the years he spent in establishing a successful agency, his name was rarely ever mentioned in the trade or daily papers. When he closed his offices, a paying venture and accepted his present position, he was lauded to the skies by the paper now attacking him. Many problems of his new position confronted him. The principal one was organization. The employing of experienced men and women to make his office a success.

From personal observations, Allen has overcome this problem. His organization functions perfectly. The men and women connected with him are men and women of experience. The majority of them has been in the employment of Allen for years. They render quick and accurate service to the entire satisfaction of their employer. This fact is assured.

In all sincerity, I found a determination on the part of Allen and his assistants to show no favorites in the daily routine of filling several hundred requests for extra talent, ranging from street-sweepers to bankers.

Of the 12,000.00 applications on file in the office, records show that during the past nine months, the bureau has placed on the average of 698 persons a day. Other records show that fully ninety per cent of this number are cast directly from the various studios through the bureau, with the bureau supplying the rest.

During the hours of from four to six in the evening, an average of 600 calls per

hour come through the many trunk lines of busy phones, a large number of which are directly connected with the studios.

Records also show that 3,000 children are registered with Rose McQuord, who is in charge of this branch of the office. Each child is required to stand a physical examination before they can be placed. The approval of the Board of Education is required on each individual child before they can work.

Miss Marion Mel, for eight years state industrial welfare work and secretary to Mrs. Edison, Commissioner for the State of California, is in charge of the Division of Women at the bureau. It is her duty to meet each woman applicant, thus eliminating the contact with the men assistants.

In checking up at the various studios one of the officials were asked, regarding Central Casting Bureau, said: "When we submit our list to the bureau, we specify at all times the majority of people we need for the picture. Many of our directors absolutely insist on picking their own people. They require certain types of experienced talent for "foreground" work and will not take any chances on having their scenes spoiled by any others than whom they choose."

He further stated that the bureau had proved its worth with the producers as a time saver and had efficiently regulated the business of supplying experienced extra talent.

Further investigation showed that working conditions had been changed for the benefit of the extra players. The eight-hour law is strictly adhered to in all cases, with extra pay for overtime.

Investigation also proved that the Central Casting Bureau daily saves the extra talent people the former commission they used to pay to the agencies and that their pay checks had been raised considerably.

The bureau saves the studio officials time and the employment seekers grief and shoe leather. Only a certain number of extras can



MARIAN MEL

be used each day in each studio and the Allen forces conscientiously endeavor to fill that number with the best available talent.

There is not an organization, no matter how large or small, that can please everyone. There are always the men or women who

"Haven't had a day's work in a month" and who think that Central Casting has a particular grudge against them. But, taking everything into consideration, the writer feels that the bureau has been very fortunate up to the present in eliminating a number of problems that for years confronted studio casting offices and the extras.

(To Be Continued)

STAGE PROMPTS

(Continued from page 25)

merian gloom. Shades of Cerberus, and they call this a musical comedy! Consideration for the colored races—make me forbear from descending into details. But, how comes it to the Majestic, Mr. Corper?

* * *

If you enjoy good acting, whether on stage or screen, go and see Greta Garbo and Roy D'Arcy's in Ibanez colorful sex-drama "The Temptress" at the Million Dollar Theatre.

* * *

While you're there, you may note also the scarcely less perfect performances of that "old timer" Marc MacDermott, Armand Kaliz, Lionel Barrymore and lovely Virginia Brown Faie.

N.B.—Why spoil the expressive euphony of Virginia Faire with a name like Brown?

* * *

Have you tried to see DeHaven's "Fancies" at the Music Box yet? Yes! I said TRIED, for when I went on Thursday last, there wasn't even room for your faithful.

"YORICK."

PREVIEWS

"The Fire Brigade," directed by William Nigh, co-starring Charles Ray and May McAvoy. Story by Kate Corbaley, suggested by Al Cohn's script. Titles by Lotta Woods. Produced by Metro-Goldwyn-Mayer under the personal supervision of Hunt Stromberg. Previewed at the Granada Theatre, Hollywood.

Here is a production that Metro-Goldwyn-Mayer can truthfully advertise: "THE HIT OF THE YEAR," and then not do justice to the picture.

It is without a doubt the best box-office "bet" this organization has had since "The Big Parade."

It brings Charles Ray back into public favor as a star and gives May McAvoy the opportunity to prove her ability to stardom. Both of these featured players gave marvelous performances.

Warner Richmond, Bert Woodruff, Tom Kennedy, Erwin Connelly, Dan Mason and Eugene Bessner, gave exceptionally fine performances and assist in making "The Fire Brigade," one of the outstanding pictures of the year.

The story is great—the titles are witty and clever—the photography is all that can be desired. Much praise must be given the Editorial and Production departments.

The direction is absolutely flawless and Metro-Goldwyn-Mayer can indeed feel proud of William Nigh's achievement.

I. W. I.

Al Martin is one title writer of filmdom who admits he has been kept busy for the past two months. In addition to writing titles for the entire Christie program, he finds time to grind out wise-cracks for the Joe Rock units.

Martin, a former newspaper man, started out to conquer the movies two years ago, and during that time has several hundred pictures to his credit.

Al just finished the fun on several Century fun-makers during his spare time.



Al Martin

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SCHULBERG ANNOUNCES PROGRAM

A Great Paramount Production Boom On at Studio

The biggest production boom in Paramount history is under way at the west coast studio.

Within the next two and one-half months, 22 pictures will have been launched at the big 26-acre plant. Two have already been started since Dec. 1. Another is to begin within a few days and four more will be under way before the first of the year.

In January nine more productions will be launched, with six on schedule for February.

The pictures which have already been started as the opening guns of the big drive are "Children of Divorce," Frank Lloyd's all-star production and Bebe Daniels, new vehicle, "The Kiss in a Taxi."

During the present week, Zane Grey's "The Mysterious Rider" with Jack Holt and Betty Jewel in the leading roles, will get under way. Before the end of the year work will begin on Raymond Griffith's new comedy, "All Women Are Beautiful," James Cruze's next picture, "Loogie The Fourteenth" with Wallace Berry as the star, "Evening Clothes," starring Adolphe Menjou and "Ritzzy," Betty Bronson's first starring vehicle.

The January fare will include "Afraid To Love," starring Florence Vidor, "Too Many Crooks," featuring Mildred Davis, "Special Delivery," Eddie Cantor's second screen comedy, Emil Jannings' first American picture, "The Man Who Forgot God," Pola Negri's next vehicle, "Confession," Esther Ralston's first starring vehicle, "Fashions For Women," "Sheiks and Shebas," the Hector Turnbull production glorifying American youth, "Deer Drive," Zane Grey western, and Clara Bow's second starring picture, "Rough House Rosie."

In February, the pictures slated for production include Gary Cooper's first western star picture as yet unnamed, Bebe Daniels, "Mlle. Jockey," "Soundings" with Lois Moran, "Glorifying The American Girl," Harry D'Arrast's first directorial assignment for Paramount, "The Greatest Show On Earth," with Wallace Berry starring as P. T. Barnum and the Florence Vidor vehicle which will follow "Afraid to Love."

GOLD MEDAL FOR PATHEX CAMERA

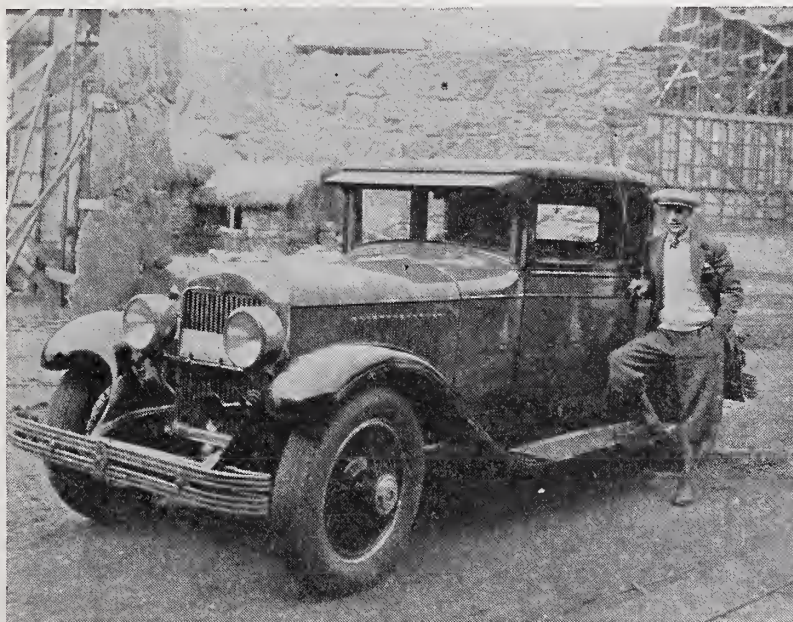
J. E. Storey, assistant general manager for Pathe Exchange, Inc., and in charge of all Pathe activities on the Pacific coast, has just received official advices that the International Jury of Awards of the Sesquicentennial Exposition in Philadelphia had bestowed the gold medal on the diminutive Pathe motion picture camera and projector. The award was based on general excellence of design and operation.

The Pathe camera and projector are being used extensively by amateurs in motion picture work. In comparison with the regulation professional cameras, the Pathe film has 40 frames to the foot while the professional camera film has but 16. It bears the same relation in motion picture possibilities that the Kodak has to professional portrait photography.

The winning of the gold medal follows closely upon the signing of a contract with the Fowler Studios in Hollywood whereby they will develop all Pathe negative made west of Chicago.

CHINESE EXPERT ON "MR. WU."

William Nigh directing Lon Chaney's new starring picture, "Mr. Wu," has as his consultant the first Chinese screen writer in the history of the American studios. He is Moon Quan, famous as one of China's most modern poets, playwrights and literary authorities. Moon Quan is acting as research expert and script consultant on "Mr. Wu."



Director William Nigh and his latest Cadillac Coupe, purchased from the Kelley Kar Company, 1834 South Figueroa Street.

HARRY HOYT KEEPS 'EM BUSY

The initial work on "Bitter Apples" will occur when the Warner Brothers unit is ten miles out at sea, on the way to San Francisco. Believing in the completion of the most difficult sequences first, Harry Hoyt, who will direct the Harold MacGrath story, has arranged to have his company go to San Francisco and film the bay city scenes preliminary to studio shooting.

Monte Blue, who is to star in "Bitter Apples," will complete his starring part in "Wolf's Clothing" two days before assuming his next role. The leading feminine role goes to Myrna Loy. Harry Hoyt wrote the scenario from the famous book.

Joan Crawford Given New Long Term Contract By Louis B. Mayer

Because of her exceptionally good work in her recent pictures, Joan Crawford, two years ago an extra girl and now a featured film player, has been given a new long term contract with a big salary increase.

Though her original contract still had three years to go, Louis B. Mayer, producing head of the Metro - Goldwyn - Mayer studio, notified Miss Crawford that her original contract was being cancelled and that she was being given a new one with a big salary increase.

Bodil Rosing is playing the mother of the thief, Barrabas in "The King of Kings."

T. N. T.

(Continued from page 1)

PAPA SPANK!

William Nigh, M-G-M., director, tells this one.

During the filming of "The Fire Brigade," a group of several young fellows, were bidding farewell to one of their friends who was leaving motion pictures "flat." The gay young bird in question, was dressed to kill, carried an expensive hand-bag and acted rather effeminate.

One of the boys asked him where he was going.

"I'm going to run up to 'Frisco," he replied girlishly.

"Where do you hang out in 'Frisco?" asked one of the boys.

"I usually go down to the Ferry building," he replied animatedly.

"Oh!" said his boy friend, anxiously, "have we a building in 'Frisco?"

* * *

WATSON, THE NEEDLE!

Don Eddy, eminent journalist de luxe and purveyor of exalted literature shoots this one at us.

There was a Hebrew gentleman who went to Africa on a hunting trip. When he came back home, his friends and relatives gave him a testimonial luncheon at Schmidt's delicatessen store and some one asked him to tell them of his experiences.

"Vell," he said, "vun night I was valking out from the kemp, through the jungles, and I heppened to think I had forgotten my gun. But I don't care; I am a brafe men; I walk on. Purty soon I hear a noise, and I look to my right, and there is a lion! And I look to my left, and there is a tigair! I look behind me, and it is a rhinoceros! I look in front of me, and it is a hipopotamuss! I say vell, I must climb a tree. I look up in the tree, and there is a leopard!"

He paused. His audience was breathless. One quavered, "My vot heppened to you!" The hunter swelled his chest and glared:

"Vot heppened to me?" he demanded. "Vot could heppen to me? I was killed!"

My Gawd! Can it be little Mabel?

* * *

SHINGLES AND HAIR CUTS

June Norton, who will long be remembered for her artistic work as star in "The Last Rose Of Summer," "The Moonlight Sonata," and other independent productions of note tells this one:

Shortly before she returned to Hollywood recently, she was completing exteriors at Delaware Water Gap and this day in particular, the entire company was compelled to remain indoors be-

(Con't on page 8, Col. 4)

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King Announces Big Schedule for F.B.O.

Studio is Humming With Activity

With seven companies in active production every day of December a certain group of F. B. O. cinemaites will do but little Christmas shopping.

Including the short features produced and released by this organization the present activity is devoted to winding up the 1926-1927 output of close to 100 productions which is a record for production on this lot.

With the holidays in the offing there will be a heavy production schedule on with the following productions:

"Mother" directed by J. Leo Meehan now midway in production and with a notable cast which includes Belle Bennett in the title role and with a supporting cast headed by Craufurd Kent and including William Bakewell, Joyce Coad, Mabel Jullienne Scott and Sam Allen.

"Tarzan and the Golden Lion" from Edgar Rice Burroughs' story directed by J. P. McGowan and starring James Pierce. The supporting cast includes Edna Murphy, Dorothy Dunbar, D'Arcy Corrigan and Fred Peters. More than a thousand extras were used in this production and lions galore including the famous "Numa."

Del Andrews is in the midst of production on the third of the series of "The Wisecrackers," featuring the famous comedy duo of Al Cooke and Kit Guard with Danny O'Shea, Lorraine Eason and Thelma Hill running through the entire series.

Rarin' to go, and in production when this appears in print, will be:

Tom Tyler in "Knight of the Range," to be directed by Bob De Lacy as usual, and said to be quite the best western this coming star has had to date.

With production of "Fast and Furious" held in abeyance for several days, due to the fact that Alberta Vaughn decided between pictures to part with her tonsils, word comes that the petite star is fully recovered and David Kirkland, her director, is casting the picture.

Jean Dupont and Elizabeth Pierce coordinated in turning out Viola Dana's next starring picture now under way. "Snappy Jane" is the alluring title and Phil Rosen has been assigned the directorial work. It has a background of the war but no war scenes.

And within a weeks time the super special, "Hello Bill" from a story by John Chapman Hilders, editor of the Elks Magazine, will go into production with Ralph Ince bringing it to the screen and

JANE WINTON BUSY

Jane Winton believes in keeping busy. Having completed a featured role with John Barrymore in "The Beloved Rogue," Miss Winton secured an important part under Raoul Walsh's direction in the Fox production, "The Monkey Talks." Her work in this picture, just finished, Miss Winton has been signed for a principal role in "The Public Idol," also a Fox picture. Miss Winton is under contract to Warner Bros., and is being loaned out until her services are required in a Warner production.

Conway Tearle and Margaret Morris as the leads. This is the picture to be dedicated to American Elksdom and will be several weeks in the making.

With all of the above production under way, Edwin King vice-president of F. B. O. in charge of production, is about ready to announce the new schedule for the coming year and he intimates there are many surprises to be embodied in the schedule.

"QUALITY" FOR GARDNER JAMES

"Quality," by Dixie Wilson, will be the first vehicle for Gardner James, the popular new screen 'find'. This announcement comes from J. Boyce Smith, General Manager of Inspiration Pictures, Inc., after having a confirmation from Walter Camp, President of the organization.

While no definite date has been set for production, it is intimated work will be started early in January, 1927. According to Mr. Smith, unusual care will be taken in the script treatment, and the finest available director and cast will be engaged for the story.

"Quality" will mark the initial feature story for Gardner James under his Inspiration Pictures contract.

The story is one that ideally suits James—a tale of love in quest of its birthright and with tremendous heart appeal. In atmosphere, "Quality" resembles "Tol'able David," one of Barthelmess' outstanding hits under the Inspiration banner.

Myron Selznick Joins Schenck Staff

Myron Selznick, has become production assistant to John W. Considine, Jr., general manager of the United Artists Studios and of the Joseph M. Schenck picture enterprises, according to an announcement made from the studios.

The appointment of the former is taken here as an indication of the producing activity that will center about the new United Artists plant upon the completion of several new stages and buildings now in course of construction.

Selznick, as production assistant to John W. Considine, Jr., will devote particular attention to story material and feature production planning.

Matiesen Signed For New Blackton Picture

Otto Matiesen, who created a sensation as Hans, the idiot, in J. Stuart Blackton's "Bride of the Storm," has once again been signed by that discerning director for an outstanding role in his new picture, the first natural vision production and the public's introduction to stereoscopic projection. Blackton will take up the megaphone on Monday on the first set of this play, "The American," a super-production based on the life of Theodore Roosevelt, and in it Matiesen will assume the role of a Russian who combines a scheming turn of mind with a sense of humour. The popular young player who has just finished a prominent part in Barrymore's "Ragged Lover," is vacationing in the Yosemite before commencing work in the Blackton vehicle.

Beaudine to Direct "Frisco Sally Levy"

William Beaudine, famous screen director, will direct as his first picture under his new Metro-Goldwyn-Mayer contract, "Frisco Sally Levy," a whimsical comedy from the original story by Al Cohn, adapted and scenarized by Cohn and Vernon Smith.

This announcement from the offices of Harry Rapf, ends considerable speculation as to Beaudine's first work at the studio.

The new story is a lilting comedy romance, and will be given an elaborate production. Cohn, the author, is noted for his work in "His People" and other intimate stories of city life, while Smith, who is collaborating with him in the scenario and screen adaptation was for many years scenario editor for Mack Sennett.

Beaudine is noted for such productions as Mary Pickford's "Little Annie Rooney," "How Baxter Butted In," "The Broadway Butterfly," and others. He is past president of the Motion Picture Directors' Association.



In all the world no comedy like this! Harry Langdon and Alma Bennett in a scene from "LONG PANTS" the new rib buster for First National. This is one of the big scenes done in Technicolor.

A "20th CENTURY CAMILLE"

Norma Talmadge Wears Bobbed-Hair in Modern Film Version of Camille

Famous Star to Portray Alexander Dumas' Best Known Character as Ultra-Fashionable Siren of Present-Day Paris.

Shades of Bernhardt and Duse! A bobbed-hair "Camille!"

Yet if the famous stage actresses were alive today, they would sanction the radical step, in the opinion of Norma Talmadge who is bringing a modern version of the celebrated classic to the screen at the United Artists Studio.

Miss Talmadge's "Camille" will be every whit the "Camille" known to millions throughout the world, save that the character is to come to life on the silver sheet as an ultra-modern siren of present-day Paris.

If the "Lady of the Camellias" had been born of a 1926 writer's pen she would wear abbreviated tresses like the majority of women in America and Europe, the star declared.

"Someone suggested that we were treading on dangerous ground when we modernized the younger Dumas' romance, but I feel certain we have done the right thing," continued Miss Talmadge. "With all due respect to those who believe a classic should not be tampered with in any way, we are confident that the modern 'Camille' will be equally acceptable to those who read the novel many years ago and saw the play before motion pictures were even thought of, and to the present generation.

Produced by Joseph M. Schenck for First National and directed by Fred Niblo, "Camille" has a strong supporting cast, including Gilbert Roland, the young Spanish leading man, who, practically unknown a few months ago, was chosen from a field of twenty for the role of "Armand" opposite the star; Lillyan Tashman, the modern "Olympic;" Rose Dione, as "Prudence," and Oscar Beregi, "Count de Varville."

Oliver Marsh's success in photographing Miss Talmadge's previous picture, "Kiki," won him the assignment as chief cinematographer on "Camille."

REED HOWES—"THE SCORCHER"

Reed Howes, whose dare-devil pictures are an outstanding feature of the Realart program has postponed his intended personal appearance tour to start a new production. This is "The Scorchers" a motorcycle story upon which camera work will commence in a few days.

LLOYD COMPLETES "THE KID BROTHER"

Harold Lloyd has put the finishing touches on "The Kid Brother," his latest comedy for Paramount release and the picture is practically ready for distribution. Studio executives declare the new work to be on a par with the finest pictures Lloyd has yet given to the screen. It required nearly seven months to film it.

Lloyd is surrounded in "The Kid Brother" by a cast of principals somewhat larger than usual in his offerings. Jobyna Ralston plays probably her last role as leading woman with Lloyd. Constantine Romanoff is the villain. Others in the cast are Ralph Yearsley, Walter James, Olin Francis, Leo Willis, Eddie Boland and Frank Lanning.

Schipa's Father Dies

Carlo Schipa, well-known Hollywood screen player is in receipt of a cable from Rome, Italy, containing word of the death of his father, Luigi Schipa. Besides his younger sons Carlo and Tito, of operatic fame, Mr. Schipa is survived by his wife, two daughters, Elvira and Carmen, and another son, Umberto. Hollywood TOPICS extends its deepest sympathies.

Ethel Jackson Wins Praise and Part

Ethel Jackson, one of our most up and coming little brunette in-

genues, is travelling the road to big parts at a most commendable pace. Her work in "The Taxi Dancer" won her great praise from Director Millarde and a chance at a part in Robert Leonard's news picture, all of which goes to prove that hard work, ability and personality act as a most happy propulsive force in furthering one's ambition in the picture business.

Filmland Mourns Safest Stunt Flier

Lieut. Kenneth W. Montee Succumbs to Fever.

Lieut. Kenneth W. Montee, aged 29, nationally famous aviator died of scarlet fever contracted while working upon an aerial map for the Mexican government showing the lower Colorado River basin.

Montee was known in the motion picture world as the "safest stunt flier," and usually his ship carried the cameraman with whom he always worked to "bring back the picture." Oftimes the cameraman in the Montee ship did not have to touch a tripod crank once he indicated to Montee the angle of his lens.

Recently Montee had gone in for aerial mapping work and was working upon one of the largest contracts ever let in the West Coast in this field when he was stricken.

Happy landing! Kenneth old boy, keep 'er nose up and up.



Gladys Brockwell, Alan Roscoe, Betty Baker and Harry Langdon in one of the many serio-comic scenes from "LONG PANTS," a First National attraction.

"Buttons" New Play For Jackie Coogan

"Buttons," a story of the sea, will be Jackie Coogan's first starring vehicle under his new Metro-Goldwyn-Mayer contract.

This is the announcement from the offices of Irving G. Thalberg, and contains the news that Jackie's newest role, and the "oldest" role he has ever played, will be as a cabin boy in a vivid tale of the ocean.

The story is an original by George Hill, noted director, who recently directed Lon Chaney and William Haines in "Tell It to the Marines."

This is Jackie's first picture under his new contract, by which he became a hundred per cent M-G-M star, and incidentally is the first of a new type of story being developed for the juvenile idol of the screen.

Sally's New Contract Is Studio "Home Run"

Sally O'Neil, feminine lead of "Slide, Kelly, Slide," the baseball epic now being filmed by Metro-Goldwyn-Mayer, figuratively knocked a home run in the nature of a new contract that will keep her service exclusively with M-G-M.

Announcement of the renewal of the actress's contract was made by Louis B. Mayer, who also announced that the studio had several prominent roles under consideration for her at the conclusion of the present picture, in which she is featured with William Haines and Harry Carey.

BILLIE DOVE PAIRED WITH BEN LYON

John McCormick has announced that Billie Dove and Ben Lyon would be co-featured in George Fitzmaurice's first production for First National, under his new contract. The story is an original by Carey Wilson and is titled "Beauty in Chains."

The locale of the story is Paris and Miss Dove will have the role of the young wife of a Cossack grand duke—but a "wife in name only." A young man enters her life, with attendant results of the most romantic and dramatic quality imaginable. Powerful emotional situations and striking backgrounds will be features of the picture.

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—Says Al. Christie

Comedy construction, laugh titles, rib-tickling comedians fast working directors, and sufficient money to make super comedies is very necessary in this day of motion picture specialization, but all the formula methods of movie making goes for nothing unless the producer is able to "feel the pulse of the public." This is the belief of Al. Christie, for many years one of the leading comedy producers.

"Perhaps the simplest method of successful comedy making is the effort on the part of the producer to discover just exactly what the public wants," said Christie, yesterday. "Our method is also very simple. We read the newspapers, discover the trend of news, the likes and dislikes of the general public, and go to it. After we discover exactly what is wanted we speculate a bit, throw out all the old formulae, and start over again. Picture making is the most fascinating business in the world, if for no other reason than that the producer of successful pictures finds himself out of a job every Saturday night — and awaits the coming Monday with a good bit of enjoyment. He feels that he has to start all over again."

Al. Christie is perhaps as well known as any picture producer in the business. He has made many successes, from the box office standpoint, and also a few "flops." He says the safe and sane method of producing a "what-the-public-wants" movie is the determination on the part of the producer to follow successes.

By that Christie means, that his organization immediately senses the better class picture, made in feature length by the larger producing companies, and a two-reel Christie Comedy results.

That there will be no let up in the 1927 releasing schedule of Christie Comedies is borne out by the fact that the entire or-

ganization in so far as actors and actresses is concerned, is busy on the coming year product. A few of the pictures to be released are as follows:

Bobbie Vernon has just finished work on his latest starring vehicle "Sure Fire." It will be released to first run theatres December 26th. Earl Rodney directed it and supporting Vernon, are Frances Lee, his pint sized leading lady, William Irving and Andy Clyde. Bobbie will next get into plaid skirts in a war comedy of Scotland entitled "Hoot Mon." The war, if you please, will be carried on by the clans of MacTarnish and MacRuff.

Jimmie Adams' current release is a war comedy called "Shell Socked," in which the comedian is supported by Vera Steadman, Eddie Baker, and George Burton. This was directed by Walter Graham, from Frank R. Conklin's story.

During the season, to add variety to the Christie program, there will be three Christie Comedies featuring a girl star, Anne Cornwall. The newest of these is "Cool Off," directed by William Watson, from Sig Herzig's story, in which Miss Cornwall will be supported by Jack Duffy, Jimmie Harrison, and Bill Irving.

Billy Dooley's starring series presents another novelty picture, "Have Courage," which details the funny adventures of a sailor and his friends on arriving in a French port, with French atmosphere and "petite Parisiennes" as background.

The latest Christie Comedy featuring Neal Burns is "Dodging Trouble," in which Burns is supported by Edna Marion, Eddie Baker, Bill Blaisdel, George Hall, and Buddy, the famous bulldog, who has appeared in many Christie pictures. Burns is also now working in a new comedy based on the exciting and funny adventures connected with a portable house. In support are Natalie Joyce as leading lady, Jack Duffy, Gale Henry, Billy Belcher, and others. The title of this comedy is not yet set.

All of which has nothing to do with "The Nervous Wreck," which the writer saw recently at a preview and thought very fine.

"Lovers" Is Name of New Novarro Play

"Lovers" has been chosen as the title of John M. Stahl's new production, featuring Ramon Novarro and Alice Terry and adapted from "The Great Galeoto."

The picture is a vivid story of Spain, with Novarro, Miss Terry, and a notable cast including Edward Connelly, Edward Martindel, George K. Arthur, Holmes Herbert and others. The scenario for "Lovers" was written by Douglas Furber and Sylvia Thalberg.

United Gets New Purveyor of Dreams

Following a reorganization of the publicity and advertising offices of the Joseph M. Schenck organization, Arthur MacLennan, widely known publicist, is now in charge of the department, according to announcement made yesterday by John W. Considine, Jr., general manager of the Schenck motion picture enterprises.

As public relations head for all the Schenck activities on the west coast, MacLennan will represent Mr. Schenck and Mr. Considine and direct the publicity of Norma Talmadge, Constance Talmadge, John Barrymore, Buster Keaton, the Duncan Sisters, Roland West, Fred Niblo and other United Artists artists and directors. Formerly a well known newspaper man, whose record includes newspaper executives and staff positions in Chicago, Denver, Shanghai, China, San Francisco and other cities, MacLennan was for three and a half years publicity director for the late Thomas Ince. He handled the publicity for the Harding campaign in the west and more recently was in charge of publicity during the campaign of Governor-elect Young.

In the Schenck organization he succeeds Harry Brand, who now is general manager of the Buster Keaton Studio.

Russell Phelps, assistant publicity director of the Schenck organization during the past two years, will be associated with MacLennan, according to Considine's announcement.

Alumni Banquet To Be Staged At Hotel Biltmore

With the committee in charge of the 60 Year Banquet to Carl Laemmle on January 17, having decided to stage the affair at the Biltmore Hotel in Los Angeles, plans are now under way for the complete program.

All the cinema folk who gained their screen tutelage under Carl Laemmle's banner are expected to gather at the Banquet to honor the film pioneer. That the committee has selected January 17th, the date of Mr. Laemmle's sixtieth birthday, is heightening the interest and the sentimental appeal of the celebration.

Invitations will be mailed within the week to the Alumni of Universal City as well as to other personages in the film colony.

"Venus of Venice" Chosen As New Title

"That's the title of Constance Talmadge's latest comedy drama, now being filmed at the United Artists Studio, under the direction of Marshall Neilan, and it won't be changed again, according to John W. Considine, Jr.,

general manager of the Joseph M. Schenck organization.

The breezy continental story started production as "Carlotta," later was re-titled "The Vamp of Venice" and now definitely becomes "Venus of Venice."

Hans Kraly and Wallace Smith wrote and adapted the original story.

Mr. Schenck is producing the feature for First National.

Title Chosen for New Historical Picture

Tim McCoy's second historical western picture for Metro-Goldwyn-Mayer has been given the permanent title of "Winners of the Wilderness," it was announced late yesterday by Bernard Hyman, associate studio executive.

The picture was filmed under the working title of "Braddock's Defeat." It stars McCoy, with Joan Crawford and Roy D'Arcy, in a tale of intrigue and romance during the struggle in the American wilderness between the French and English, who were seeking supremacy in the New World.

Like "War Paint," McCoy's initial western for M-G-M, it was directed by W. S. Van Dyke. The supporting cast contains a large list of notable players, including: Tom O'Brien, Louise Lorraine, Frank Currier, Edward Connelly and Lionel Belmore.

Photoplayers Elect New Officers

The inauguration of the new President, Mr. Chas. Thurston, of the Professional Photoplayers Association took place at their meeting, Sunday evening, Dec. 12, at 8 p. m., in the Hollywood Conservatory of Music, 5402 Hollywood Blvd. The members took advantage of the occasion to bring with them many new applicants for membership. Other officers to take office at this meeting were, Leland L. Carr, Vice-President; Miss Nancy Sykes, Secretary and Treasurer and the Board of Governors, Mr. Ed. Heim, Chairman, Si Wilcox, Jane Crowley, Laura George, Mary Dery, Alice Belcher and Al. Senator.

FOREIGN ACTOR CREATES SENSATION

In view of the fact that Oscar Beregi, one of Europe's foremost classic actors, had never in his life seen a real red skin, his performance in "The Flaming Forest" of Jules Lagarre, the half-breed, is the cause of no end of comment along the Rialto. Seldom has a foreign actor, in his first American part, created such a sensation as has Beregi in this outstanding production of Reginald Barker.

Editor's Note—We were compelled to omit "Deadlines" from this issue. It will appear in next week's edition—out December 29th. Don't miss it.

HOLLYWOOD Topics

—cussed and discussed—

Week Ending Saturday, Dec. 25, 1926

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ADVERTISING RATES ON APPLICATION

"There Is No Substitute For Truth."

DOES THE SHOE FIT?

Hollywood TOPICS dedicates the following by BRUCE BARTON in the December issue of THE RED BOOK MAGAZINE to those egotists of the Motion Picture Industry who have brains enough to digest its meaning.

THE CREDIT

By Bruce Barton

In a friendly conversation the names of two men came up, and the following facts developed:

The first man insists that every letter which goes out from his office shall be signed by his name. Every good idea originated in the office is presented to the client as his idea. His associates are merely a background for the one big personality. When they grow tired of being subordinates, they drop out, and he hires new men in their places.

This man has accumulated considerable money. He has not accumulated many friends. And if he should die tomorrow, his business would fall apart.

The other man was once my boss. On the day I reported to him for work he said: "I want you to take my job away from me as fast as you can. If the time comes when you can do the work better than I can, then I shall expect to keep right on drawing my pay just for having had sense enough to hire you."

He is now president of a big business, and only the other day he made me stop on the street to listen while he told what a wonderful crowd of young fellows he has. They, of course, worship him. And if a truck should hit him tomorrow, they would feel a personal obligation to his memory to carry on.

It is curious that so few men ever learn the value of sharing the lime-light. As an

aid in getting things done painlessly, it can not be beat; a truth which none has ever appreciated more than shrewd Ben Franklin. When he was soliciting subscriptions for the first public library in America, he discovered that some people were reluctant to subscribe because they thought the success of the project would give him too much prominence.

"I therefore put myself as much as I could out of sight," he remarks, "and stated it as a scheme of a number of friends, who had requested me to go about and propose it to such as they thought lovers of reading. In this way my affair went on more smoothly, and I ever after practis'd it on such occasions; and from my frequent successes, can heartily recommend it."

Every lover of Lincoln recalls his eagerness to give his generals the glory. "I will hold McClellan's horse," he said, "if only he will give us victories."

Similarly, the Jesuits, those experts in human nature, have a saying to this effect: "A great deal of good can be done in the world if one is not too careful who gets the credit." It is sound wisdom.

But every day the whole parade is held up because the Fat Man insists on riding on the elephant, or the Snake Charmer thinks her name wasn't printed big enough.

THE CRUSADE

Once more the bells of Xmas will ring out good cheer—joy—happiness. But in many homes in Los Angeles and throughout the world, Xmas, this year as usual, will mean only pain and wretchedness, for sad hearts are dulled to the joy and happiness of this holiday season.

There are people—men, women and children suffering from tuberculosis that need your help. And you can give it by buying Xmas Seals. And, you can inspire others to help too, by using these seals on your Xmas letters and packages. The more you buy, the more Doctors, Nurses, Clinics, Physical examinations, fresh air and sunshine, rest and care of those afflicted will be made available. The health and lives of many depend on the sale of these seals.

The death rate from tuberculosis, the grim reaper, has been cut in half since the first seal sale in 1907. In spite of this, statistics have proven that one in four of all who die between the ages of 15 and 45 are victims of tuberculosis.

The Los Angeles Tuberculosis Association through their President, Mrs. J. J. A. van Kaathoven earnestly makes a personal appeal to renew your support of the fight that never ceases. These Seals are the only way the Association has of raising funds to carry on their crusade against the White Plague.

Prevention of tuberculosis is the most important health problem in Los Angeles, therefore, Hollywood TOPICS appeals to every man, woman and child in the motion picture industry to get behind this most worthy cause and help those who cannot help themselves.

You have in the past given it splendid support. This Xmas, Hollywood TOPICS earnestly asks for the continuance of such support.

DOLLAR WISE AND PENNY FOOLISH?

\$300,000.00 Investment Jeopardized to
Save (?) \$962.50

From time to time we have attended studio pre-views and have been favorably impressed with their high photographic quality. Later we heard very unfavorable criticisms on these identical pictures, which, we, in our own way, had thought well nigh perfect, photographically.

Then the question naturally arose, how was it possible for the best and nearly the worst photographic pictures to come off the same lot and with the same staff producing

each? With this seemingly paradoxical situation confronting us, we started an investigation into the whys and wherefores thereof.

After chasing hither and yon we, in our humble opinion, found these otherwise very sensible motion picture executives dollar wise and penny foolish. They employ the highest class motion picture photographers, with untold thousands invested in studio lighting material; a laboratory with the finest equipment and the highest caliber men in the industry running it; with everything—stars, directors and stories, the best that money and brains can secure and spend months in actual production. All of this effort is spent to secure a perfect photographic negative which alone represents the producer's entire investment.

This negative is then "farmed out" to the LOWEST BIDDER—any laboratory, whose motto is not "how good" but "how cheap." As a result, the producer's entire investment is jeopardized in an ill-founded attempt to save a mere 1/10 OF ONE CENT PER FOOT, amounting on a 175 print basis of a 5500 foot picture to the small sum of \$962.50. It therefore really becomes the most expensive item, actually lowering the entertainment value of the production for the hundreds of thousands of theatre patrons upon whom the producer ultimately depends for his very existence.

Think, Mr. Producer, of the hours, days and weeks that the photographic staff, the illuminating engineers, and the laboratory heads have worked to make your production one of photographic beauty, as nearly perfect as brains and experience can make it, only to have their efforts botched up in some release laboratory over which they have no control.

For good business reasons, no release laboratory willfully turns out poor work, but in keen competition they are forced to cut their prices to the quick and something, somewhere, must suffer. To insure high class work the release laboratory requires good positive raw stock of uniform quality, good chemicals, good printing, developing and drying equipment, and above all BRAINS in all departments—commodities that cost money.

In poor release prints everyone suffers, especially the men who are credited with the photographic work on the screen. Theatre goers know little and care less what happens behind the screen. They like a picture or they don't, one pleasingly photographed better than one of poor photographic quality. The man who suffers most, though, is you, Mr. Producer. After all, motion pictures are PHOTOGRAPHY—nothing more or less.

In the case of a recent picture, six release prints were shipped to a Los Angeles exchange, but in order to get a suitable print for Leow's State Theatre, an attempt was made to get ONE GOOD PRINT out of ALL SIX. This was found impossible. The man who photographed it, after having seen the result, told us he was ashamed to have his name on the credit title. His work on this production, as we saw it at the studio pre-view, was excellent and of the highest modern screen quality, but at Leow's State it was absolutely execrable.

The extraordinary difference in the screen quality of the studio pre-view and the later theatre presentation of "TIN HATS" started this investigation and we trust that out sincere criticism of this needless negligence and poor business judgment on the part of the ones responsible may be the means of awaking the producers to a matter of vital interest to the theatre going public.

MAKE EVERY PRINT A MASTERPIECE!

(Editorials continued on page 11)

Nigh Directing Big "M-G-M" Special

All Star Cast In Famous Stage Play

With Lon Chaney in the principal role, "Mr. Wu," Walker Whiteside's sensational success on the stage, is now two weeks into production at the Metro-Goldwyn-Mayer studios, under the direction of William Nigh, famous director of "The Fire Brigade," and other noted pictures.

The story, a vivid romance of the Orient, features Chaney in the role of the mysterious Chinese avenger of his daughter's honor in a plot startling in its audacity, and in which the ethics of the East and West, utterly dissimilar, are contrasted in a terrific dramatic situation.

The story deals with a Chinese mandarin, one of the supreme powers of his land, pitted against the encroachments of Occidentals and their different codes of morals, in a situation that grips the heart-strings. His revenge, diabolical from the standpoint of the Occidental mind, but perfectly natural from the mind of the Oriental with his different ideals, furnishes the basis of the thrilling play, as adapted from the famous novel by Louise Jordan Milne. Walker Whiteside starred in the stage version, one of the sensational hits of the decade.

Louise Dresser, heroine of "The Goose Woman," plays the mother of the English family in the story, a role of intense dramatic power, and Gertrude Olmsted, and Ralph Forbes play her son and daughter. Holmes Herbert plays "Mr. Gregory," her husband, British captain of industry in the Orient. Renee Adoree, heroine of "The Big Parade" plays a Chinese girl, daughter of "Mr. Wu," her makeup task being little less than that of Chaney in depicting the Chinese nemesis of the story. Others in the cast include Anna May Wong, Claude King, Mrs. Wong Wing and others of note.

New Leading Woman For Adolphe Menjou

Adolphe Menjou's quest for a new leading woman has ended. Virginia Valli today signed a contract to appear opposite the star in his forthcoming Paramount vehicle, "Evening Clothes," according to announcement by B. P. Schulberg.

"Evening Clothes" is being adapted for the screen by John McDermott from the French play by Andre Picard and Yves Mirande. Luther Reed, who directed Menjou in "The Ace of Cads" will wield the megaphone. Production is scheduled to begin January 3.

News Flashes

Jean Dupont has been engaged to title the David Kirkland production of "Uneasy Payments," at the F. B. O. studios. Miss Dupont and Director Kirkland have already worked out many clever titles for the picture which features Alberta Vauhn.

"Twenty-five girls. Blondes and brunettes. Must be the most beautiful possible to find in Hollywood."

This order was handed to the casting office of the West Coast studio of Famous Players-Lasky by Director Frank Lloyd, and so exacting did Mr. Lloyd's taste for feminine pulchritude prove that fifty-four girls were submitted to screen test before the order was filled.

Lloyd needed the players for an evening party sequence in his new Paramount picture, "Children of Divorce." The production has an all-star cast headed by Clara Bow, Esther Ralston and Gary Cooper and including Norman Trevor, Elnar Hanson and Hedda Hopper. The story is by Owen Johnson and the screen adaptation was made by Hope Loring and Louis Leighton.

Ben Hecht, one of the outstanding figures of contemporary literature, has finally succumbed to the lure of motion pictures. Hecht has arrived in Hollywood under contract with Paramount to write an original story for Adolphe Menjou. Hecht is one of the leaders of what has become known as the "Chicago School" of fiction. Among his best known works are "Gargoyles," "Erik Dorn," "Broken Necks," "Fantasius Mallaire," "One Thousand and One Afternoons in Chicago" and "The Florentine Dagger."

Her devotion to the noble science of equitation has generously repaid Betty Jewel, petite Paramount beauty. Her big chance as the heroine in a western romance opposite Jack Holt will allow her to display the equestrienne skill so painfully acquired.

Tests of Miss Jewel astride a horse won her the part of the heroine in "The Mysterious Rider," which is just about to go into production under direction of John Waters with Holt in the title role.

George Bancroft broke out of jail lately to become a policeman.

Finishing his role of "Happy Joe," rollicking cowpuncher who escapes jail to enlist in "The Rough Riders," Bancroft was immediately cast for the prize featured role of the cop on the beat in Eddie Cantor's next starring comedy, "Special Delivery," according to announcement by B.

P. Schulberg, Paramount associate producer. William Goodrich will direct the picture.

Lois Moran is to have one of the greatest opportunities of her film career when she returns from her vacation in Europe. She is to play the featured lead in "Soundings," Joseph Jackson's translation of the famous best seller of that name by A. Hamilton Gibbs, according to announcement by B. P. Schulberg. Camera work on the picture is scheduled to begin at the Hollywood studio about February 1.

Elinor Glyn, illustrious English author, appears on the screen for the first time in her career in her newest photoplay, "It" starring Clara Bow.

The distinguished novelist consented to be photographed in a huge cafe scene explaining to the actors, Miss Bow, Antonio Moreno and William Austin, the true definition of IT. Clarence Badger directed the picture.

Edward Sedgwick, who directed "Tin Hats," is well into the production of "Slide, Kelly, Slide," featuring William Haines, Sally O'Neil and Harry Carey, in what promises to be a real epic of the baseball diamond. Bob Meusel, "Irish" Meusel; Tony Lazzari and other big league baseball players are also in the cast.

Edmund Goulding has just begun the direction of "Women Love Diamonds" featuring Pauline Starke, Owen Moore, Lionel Barrymore, and Douglas Fairbanks, Jr., while Robert Z. Leonard is directing Norma Shearer and Lew Cody in an original French farce, "The Demi-Bride," whose cast also includes Carmel Myers, Dorothy Sebastian, Tenen Holtz and Lionel Barrymore.

"On to Oregon," famous novel by Honore Willsie Morrow, has been purchased for screen production by Metro-Goldwyn-Mayer, according to announcement of Irving G. Thalberg.

The new story is a stirring melodrama of the penetration of the Oregon Trail, and will be filmed as a striking historical drama. Details of the cast and production have not been decided on.

Marion Blackton, daughter of Commodore J. Stuart Blackton, noted screen director and one of the pioneers of the industry, has been engaged as a scenario writer by the Metro-Goldwyn-Mayer studios, according to an announcement by Hunt Stromberg, associate studio executive.

William J. Craft has signed to direct Priscilla Dean in "Birds of Prey" for Columbia Pictures. Hugh Allan replaces Allan Simpson as leading man. Production continues per schedule.

After the recent preview of "Not Herbert," Howard Higgins latest production for First National, the director is cutting and supervising the titling of his picture. Ben Lyon, Pauline Stark and Virginia Lee Corbin are featured.

Olive Hasbrouck is about ready to start work for Universal. Though she has not been definitely cast.

Capt. Albert Conti will be associated with the first Paul Kohner-Edward Sloman production as yet untitled, which will go into production at Universal next week.

Peggy Montgomery, charming young film actress, has signed to support Ben Turpin, in the first of that comedian's 1927 releases.

"Back to the school room," is Bobbie Vernon's slogan. He is in kid clothes in his latest Christie comedy and of course falls in love with his teacher. Who wouldn't, she's Frances Lee.

WARNER BROS. THEATRE

(Continued from page 1)

feet on the northeast corner of Hollywood Boulevard and Wilcox.

The house will have an auditorium seating 3,000 people, the largest seating capacity in Hollywood. The stage will be 100 feet long and sixty feet deep, larger than any Los Angeles stage except the Shrine Auditorium.

The structure will contain in addition to the theater, stores fronting on Hollywood Boulevard and on Wilcox Avenue. The theater will have entrances on both streets. Entrances to the upper floors will be gained on the boulevard side of the building. The three stories above the ground will be occupied by shops. The furnishings and equipment of the theater are to be of the most elaborate and ornate type. Contracts call for the completion of the Warner Theater in 300 days.

T. N. T.

(Continued from page 3)

cause of the inclement weather.

Desiring a manicure, she entered one of the two barber shops of the little village.

"Next!" called the barber and a typical flapper, be-rouged and with silk hose rolled low, took her seat in the chair and puffed contentedly on a cigaret.

"What'll it be, Miss?" asked the tonsorial artist politely.

"Shingle—high up!" replied the girl, as she crossed her limbs indelicately.

One of the natives, an elderly man who had been waiting for some time to get shaved, grunted disgustedly: "She needs a shingle alright, but it should be applied lower down."

SHOULD A WOMAN TELL?

By I. W. Irving

EDITOR'S NOTE:

This is the final installment of "Should a Woman Tell."

We offer this story with the knowledge that it is based on actual facts—and, regret that we can not reveal the names of the principal characters involved.

They are too prominent for such intimate publicity.

The story was told to Mr. Irving with the hope that it would be of some value to other girls—if the same situation ever asserted itself. The Editor.

ABOUT ten o'clock I was called to the telephone and much to my surprise, Myron was on the other end of the wire. I was conscious of a delicious thrill in my veins, like the effect of very old wine.

"I just had to call you," he said tenderly. "Have missed you so much that the entire trip seemed like a failure. Did you miss me, May?"

I admitted that it had been lonesome with both he and Elsie away.

"Then, that being the case," he said sweetly, "suppose I call for you about seven o'clock and we will have dinner and a ride to the beach? What do you say about that?"

Secretly I felt a yearning to which I dared not yield, a sort of disappointment, which had finally blended into a sort of dull resignation. I tried to assure myself that I could not possibly go out with him alone. A sort of native sense of propriety asserted itself. I should most certainly decline, I thought—then I banished the idea entirely from my mind and accepted the invitation.

During the afternoon, I went shopping and the beautiful things in the shop windows made me sick at heart at the common things of life. Just a little bit of rebellious spirit was creeping into my system. I was waiting for a "Bus" and was becoming quite impatient.

Just then a beautiful limousine, of foreign manufacture came slowly by. Several richly dressed ladies occupied it. I stared at them with a sudden faint sense of envy. They were going somewhere on pleasure bent perhaps, or for a ride to the beach. It certainly was wonderful to be rich, to have leisure, and wealth and freedom from care and toil. I happened to glance at a clock and noting that it was quite early, decided to walk over to Broadway to one of the cheaper stores and purchase a pair of silk stockings that were advertised in the morning papers. I stopped occasionally to inspect some window of a fashionable shop. I saw the wonderful, expensive things that only the wealthy could wear—the little dainty confections of lace and chiffons—all so dear to the feminine heart. A deadly, passionate longing crept into my bosom. I was denied these things as were thousands of other girls, by poverty. Yet it would be all mine, together with ease and luxury and happiness—such as I had never known, if Myron should ask me to marry him. Suddenly, the side of the world I had always known grew hideous and grim, and distasteful to me.

With a dangerous glitter in my misty eyes and forgetting the bargain in stockings, I turned from the window, caught a Holly-

wood car and started for home with unpleasant thoughts in my head regarding the future.

It was six thirty when I arrived at my street and getting off the car started for home in a hurry. As I turned the corner, I heard footsteps behind me and a hand touched my arm.

"You walk like you're in a hurry, dear," and Harry was beside me.

"Oh!" I exclaimed with a sudden little intake of my breath. "You certainly did frighten me, Harry."

"I'm sorry, dearest, but I just couldn't let you go by without speaking," said Harry sadly.

My heart was beating wildly, so wildly I scarce knew what to do or say. I knew he would want to walk home with me and this couldn't be.

"Well, you see, I'm in an awful hurry, Harry. I— I've got an appointment, and—"

"I'm sorry I'm detaining you, then." His voice changed and an odd light came into his deep blue eyes. "Some girl friend?"

My eyes snapped fire as I replied—"No! It's not a girl friend!"

"Not a girl friend!" He repeated the sentence over twice and looked away from me. Finally he turned to me.

"Oh, I see." His face went suddenly white. "Then it's with that —"

"Is that any of your business?" I questioned hotly. It was the first time he had ever seen me angry.

He stepped back as if warding off a blow, a haunting look of fear, not physical—but mental, crept into his face. He stared at me blankly, for a moment.

"There's something wrong with you lately, May. You are changed —"

"Well, what if I am? I snapped, interrupting him.

"Now see here, May," he said sternly, "I want you to listen to reason. I don't think you know what you are doing and I'm becoming frightened at the outcome of your carelessness. One of the fellows told me you were running around with Elsie La Verne and Myron X. I'm not complaining and I'm not saying there's anything wrong, but she is not the kind of a girl you should pal with and a man of his standing and type does not —"

I shot him a glance of such fury, such utter contempt, that he stopped bewildered and dazed.

"Don't you ever dare to speak to me again as long as you live."

I walked away from him hurriedly. He called to me, but I did not heed him and I arrived home in a terrible mental condition. Throwing off my hat and coat, I went to the window and leaned over the sill and let the gentle evening breeze fan my fevered cheeks. In the distance, the glittering lights of Los Angeles twinkled and the City was humming with life as usual. A spirit of enchantment came over me. Down there, people were dining and listening to wonderful music. All was gayety and joy, and the delight of living. I was entitled to happiness and I was going to have it—at all costs. I drew in a deep breath and turned away.

I had bought a pretty, flimsy gown which was becoming in the extreme and after I had done up my hair in a becoming manner, I finished dressing and studied myself

in the mirror. Then I made up my mind instantly. God had been more than generous to me and my beauty was capital. Why shouldn't I invest it?

I heard the front door bell ring, glanced at the mantel clock and saw it was after seven. Suddenly I heard Myron's voice asking for me. Then the house maid's footsteps sounded on the stairs, there was a knock at my door and she announced Myron. For a moment I faltered, then: "Please tell him I will be right down," I said eagerly.

When I reached the lower hall, Myron met me with such formal courtesy, such quiet reserve, that all fears, doubts, misgivings—fled. We had a delightful dinner at Armstrongs and started for the beach. We talked of many things and he sat back and allowed me to chatter away about the many funny things that happened while we were working on the last picture. His manner was polished, charming and always respectful. I felt that he was paying me homage such as he would pay a Princess of the royal blood. A delicious sense of the happiness of it all crept over me. I had no longer fear of him—I now trusted him, fully.

Then he talked of personal affairs—of his ambitions—and his plans. He also informed me that he had instructed Mr. S., to give me a bigger part in each succeeding picture and that for me to see the Casting Director in the morning and be placed under a long term contract.

When I attempted to thank him he placed his hand lovingly over my mouth and told me that his company would be the winner in the long run.

"I am going over to Europe in a week or ten days," he said, calmly, "and expect to be gone for some time."

My breath almost ceased and I was conscious of a little pain under my heart. The road grew close to a high cliff overlooking the ocean and Myron suggested that we walk over to the edge and get the view. Leaving the car, we strolled over to the cliff and sat down.

"Business compels me to go away just at the time I want really to stay." He remarked casually.

So he was going away and I would not see him again for a long time, perhaps never. Involuntarily I gasped: "Oh, I'm so sorry!"

"You are really sorry?" He asked with sudden eagerness.

"Why, of course!" My cheeks turned crimson. Instantly he put his arms about me.

"Then, I will not go!" he said with sudden impulse. "Not, without you!" I looked up at him and he drew me closer to his breast.

"Now, I know," he cried passionately. "You do care! My darling, from my heart I love you. I've loved you from the very first time I met you. I have yearned for you constantly. I have everything in the world to offer you—riches—love—happiness. Can't you see I want you more than anything else in this world? Won't you make me the happiest man on earth by saying that you will be mine?"

I had lost all power of resistance and yielded to his ardent embraces. I let my lips meet his in one long, clinging impress.

It was midnight when I left his apartment

and arrived home. At the door his last passionate plea was: "It's all settled now, darling. You will be mine?"

And I softly whispered "yes" and fled up to my room. It was all as if I was in a delightful mad dream and I really didn't want to wake up. It was a late hour when I awoke. The incidents of the previous evening had altered me and I knew it only too well. The past was left behind like an ugly dream. A little later during the forenoon, flowers and a large, expensive box of candy came with Myron's card attached. I kissed them and pressed the flowers to my heart that was singing with great happiness. It was all so wonderful that I was not quite sure it was at all real, and not a dream that might be dispelled at any moment.

Then an unexpected thing happened. Elsie burst in. With her customary effusiveness, she threw her arms about me and kissed me repeatedly.

"Gee, I'm glad to get back to Hollywood—and you!" She exclaimed.

"This location stuff with 'horse operas' is not what it's cracked up to be. Hard beds, rotten grub and work from sunrise to sunset—Gee, what a life!" She sized me up and down. But say—"she asked with sudden thought," how is it you're not working today?"

I gave a faint laugh. "We finished the picture yesterday," I said, then bursting inwardly with happiness over my good fortune and wishing to share it with some one else—"and now, Elsie, I've great news for you. At last my future is assured! I'm going in stock at the studio and will have a regular part in the Ibsen picture. What do you think of that?"

She looked at me curiously for a moment, then softened and throwing her arms about me hugged and congratulated me. Then she turned and seeing the flowers in a vase on the dresser, started and a shrewd, penetrating look came into her eyes. She affected surprise, but there was plain comprehension in her manner.

"So, this is what happens when I'm away, is it? Believe me, you've got some tall explaining to do before I leave this house! What's been doing? Who's the guy? Come on and explain things, now." She placed both hands on my shoulders.

I, half in laughter—half in tears, admitted: "It's really so, Elsie."

He—he asked me, and—and, I told him yes."

"Myron?" She finally gulped out.

I nodded.

She took both hands from me and impulsively turned away. In her nervousness, she began fussing with her hair, but for just a fraction. Her gaze was anywhere but upon me.

"I kind of expected it anyway," she drawled. Did you make a bargain with him?"

Her question puzzled me extremely.

"I don't know what you mean, dear?" I replied.

"Why, you've got to make things binding with a guy of his class for he might try and run out of it," she said business-like. "But tell me all about it!"

"I've told you. I am going to marry him." I said with much pride. Elsie looked at me quite serious and then laughed hysterically.

"You're going to marry him?" She laughed again. "Now, I'll tell one!"

"I do not quite grasp your meaning, Elsie," I replied, hotly. "Is there anything strange about a man wanting to marry a girl?"

"Well, no, not exactly," she replied, her tone of voice now saddened. She put her arms about me and looked at me rather sadly as the tears came into her eyes. "The only thing is, that I feel responsible for this, and—well, you're like a little sister to me—you dear little kiddie, but, oh, well—I'm going to tell you something. It may hurt but you should know it. I'm afraid you

won't be very happy with Myron, that's all."

I was stunned for the moment.

"What makes you think so, Elsie?" I asked weakly.

"Maybe I'm wrong," she said sadly. "It's only an idea. You see, I know Myron. He's peculiar. He's got a kind of a selfish way about him and he's as jealous as hell." Her gaze shifted as she continued. "Why, May dear, he'll have you under his thumb all the time and you'll be miserable, that's all. Don't think I'm trying to crab the affair, honey. I only want to see you happy."

I was much relieved and smiled broadly.

"I'll never give him a reason to be jealous," I replied sweetly.

Again Elsie stared at me inscrutably.

"Do you love him?" She asked quietly.

"I'm sure I do," I replied softly.

"Then you'll make the biggest sacrifice," she said wearily. "But, I hope, dear that you will be happy." And she threw her arms about me and kissed me repeatedly.

A little later, she left. I dressed and went over to the studio.

I signed up for a term of years at a salary that was more than I expected and ran in to see Myron. Our meeting was like two lovers that had been separated for years. He kissed and hugged me until I had to plead with him to stop.

When I was about ready to leave, I mentioned the fact that Elsie had returned, but he did not seem interested in the least.

"Oh, has she?" He asked listlessly. "She would be a great pal, if she wasn't so nutty. She's flighty—like all blondes."

There was not an evening for several weeks that Myron and I were not together, and I was in a rosy dream of delight. One evening, he handed me a check for a very large amount.

"I want you to understand why I'm giving you this," he said calmly.

"You need a wardrobe very bad, and—"

My face flamed, as I handed it back to him.

"I cannot take it, dear," I said, and turned away.

"Why?" And he smiled whimsically.

"Not until—"

"Nonsense," he said, interrupting me. "Haven't I got to pay your bills when we begin to live together? I might just as well begin now. Besides, I do not want you to be without money. You belong to me now," and he took me in his arms and rained kisses on my face and lips.

"I've got something else to tell you, dear. I've furnished up a little home, up in the hills, and according to my taste, but you may not like it."

"I shall like anything that pleases you," I replied, and snuggled closer to him.

So he prevailed. I realized that it was necessary for me to have fine clothes, also spending money, for I was entering upon a new life. His explanation, that he was taking me as I was, in fact that I was already his, seemed logical. So, I put aside what Myron laughed at as foolish prudishness. He knew what was right better than I. A closed car and chauffeur was at my disposal at all times and life had a new meaning to me, at last.

The day before I was to start on my first principal part, Myron and I motored out to our new home. I gasped with delight when we stopped before it. It was a popular adaptation of the English Cottage, located on a little knoll in the exclusive section of Beverly Hills. A beautiful green hedge surrounded the place and there were many shade trees. Simple, inexpensive and old-fashioned flowers as phlox, delphinium, snapdragons, roses, in abundance and foxgloves constituted the garden, well in keeping with the house. The color scheme of the cottage blended admirably with the oak-brown timbers, and the white-washed walls formed exactly the right background for the faded

blue shutters. The Pergola of brown-stained small-sized timbers was covered with wild jasmine just beginning to blossom.

A moment later, a chic, little French maid opened the front door of the dearest little home in all the world, and furnished with such elegance and taste as I had never seen before.

The polished floors were strewn with costly rugs. The furniture was all in perfect taste, handsome, yet comfortable. In fact, the entire place seemed to breathe refinement—culture.

From one room to another we went and I saw at a glance the perfect harmony of effect, the delicate symphony of colors. It was to me like entering a place of enchantment.

And it was to be my home—our home.

"Oh, Myron," I whispered, and he gathered me in his arms and kissed me passionately. Then he led me to a divan and drew me down beside him.

"You like it?" He asked softly.

"Oh, ever so much," I replied faintly. "I have never dreamed that such happiness could ever come to me. I don't know how I can ever be worthy of it, Myron dear."

"It is not one millionth of your worth to me, darling," he said gently. "There's not money enough in all the world that could pay for your love."

"But, really, dear, I'm not worthy of —"

He placed his hand over my mouth, gently. When he withdrew it, I looked at him rather foolishly and giggled hysterically as he drew me closer to him and when I tried to tell him how I appreciated his love he smothered my broken sentences with kisses.

"Oh, well," and he laughed softly, "let's forget everything but our own happiness. He looked about the room and pointed out objects of art. "Can you suggest any further trifles, or articles you would like to add to your comfort here?" he asked.

"Nothing, darling," I replied. "It is paradise to me." And I snuggled closer to him.

"Then I see no reason," he said quickly, "why we should defer matters longer. You take off your hat and make yourself at home while I send Henri for your trunk and have it brought here. I will also send Marie to pack your things and—" he looked at me as I stifled an exclamation of surprise. I gazed at him so searchingly, so direct, that he lowered his eyes. For a full moment I stared at him steadily.

"You mean—that—"

"I mean," he said, quietly, "that your home is ready for you. We will begin our happy life together right here—right now. Is there any reason why we should not?"

My hand stole up to my bosom which was beginning to heave slightly.

"I don't understand you," I said vaguely. "Haven't you forgotten something?"

"Forgotten what?" He asked sharply.

"Your promise to marry me," I said, hopelessly.

He gazed at me quizzically. "Marry?" He spoke with much sarcasm. "Is that necessary?"

So great was the shock of realization of his meaning, I was suddenly rendered numb of body, dazed of mind, and I crumpled back on the divan as if I had been struck a blow.

So this was what he had meant and I had not seen it when I gave him my all. The awful force of the revelation, the tremendous wrench to my trust in him, the toppling over of my castle of dreams—rendered me for the instant, helpless—hopeless and fear-struck. My eyes, wide open with nameless horror—were fixed on him with staring incredulity.

Now I knew what Elsie had meant and why she had broken with him.

"What on earth is the matter with you?"

(Continued on page 30)



Blanche Mehaffey, the popular young star

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EDITORIALS CONTINUED

ROUND AND ROUND

Ernest W. Friedman writing in Film Daily makes this enlightening statement about Hollywood, "where motion pictures are made and where they eat, sleep and think of nothing else but films." Now we know what's the matter with motion pictures. Perhaps a few fresh ideas from the outside might help a bit if those most concerned could stop milling round for awhile. Mr. Friedman also refers to Hollywood as being a place—"with wonderful studios that have reduced picture making to a fine art." Reduced is right, Mr. Friedman!

A DARN POOR RULE

There is an old wheeze about "a poor rule that doesn't work both ways." Get this from Kann of Film Daily. "The real story of the Paramount (New York's newest picture theatre) reads like a romance. An epic of thoroughness in business—the secret of how it was done can be told in a word-preparation. To the minutest detail the stage was set. The element of speculation was removed as completely as such a thing could be done in handling a big project of this nature. The changes were made on paper before a bolt was riveted." Which all proves that Mr. Zukor and his associates are not haphazard business men when it comes to building a theatre. When it comes to building a film—you answer it, Mr. Investor, I'm too overcome.

DIRECTORS AND STARS, PREFER "KELLEY" CARS

"That motion picture Directors and Stars prefer Kelley "selected" used cars, proves beyond a question of a doubt as to the quality and price of the cars we sell," declared D. Leslie Kelley, owner of the Kelley Kar Company, 1834 South Figueroa street, Los Angeles.

"This not only applies to those connected with the motion picture profession who have bought our "selected" used cars," said Mr. Kelley, "but the public in general."

"That our used car purchasers, are a satisfied clientele and one that reciprocates," declared Mr. Kelley, "is shown every day by their assisting in the future sales of our merchandise to their friends, knowing that each and every car is honestly represented and sold at bargain prices."

"A pleasant surprise," continued Mr. Kelley, "is in store for all prospective purchasers who desire a high class car of quality at an equitable price and I suggest that you investigate our claims before you invest in any car, regardless of price or make."

TELLEGEN IN DEMAND

Mike Tellegen, one of the coming character heavies of the "silver sheet" proves conclusively that he is versatile as well as prolific by shifting from the "fistic circle" and the "wrestling game" to the finer art of screen technique and expression.

Tellegen played an important part in Pola Negri's "Hotel Imperial" and recently finished a hard-boiled character part with Johnny Hines in "ALL ABOARD" his latest First National feature.

REST IN PEACE?

Criticism that was leveled (justly or unjustly) at the Negri during the period of Valentino's passing is now being overshadowed by a lot of new foolish blabbering. In this instance Natacha Rambova is justly the guilty one and the Negri very sensibly is deeply shocked. One easily questions any such message as is reported by Miss Rambova. Whether you believe in inter-communication or not you can't very well believe that a soul who has passed on is interested in such material banalities as the success accorded his pictures. If there aren't any greater interests there than here then one had better emulate old Ponce de Leon and try and stick around here interminably. Our sympathy in this instance is with Miss Negri.

"LITTLE BLUE TRUNK MYSTERY?"

Lester Bernard arrived from New York Monday morning—his little blue trunk hasn't arrived yet. And what the costumer did to this clever comedian—well, it looked funny to us. Lester is the brother of the late Barney Bernard of "Potash and Perlmutter" fame. He says he is here in Hollywood for good—nix on this cross country commuting. Bernard is playing one of the principal roles in "Pleasure Before Business" for Columbia.

**A Merry Christmas
To All**

Fashions

By La Tour

It's easier to judge fur from the hide than from the fur side. If there is a doubt as to quality of the fur, have the lining ripped and feel the texture of the hide. A good-wearing hide is pliant and tough. A brittle, stiff hide cracks and too soft a hide often tears.

Muskrat is one of the chief North American furs, and is divided into two classes as follows:

(A) Hudson seal is dyed northern muskrat from which the guard hairs have been cropped or cut off. Sometimes southern muskrat skins are dyed black. But they are not, correctly speaking, Hudson seal.

(B) Natural muskrat is divided into three parts: silver muskrat, golden muskrat, and dark or black muskrat. A single skin is cut into five strips. The center strip, along the back of the animal, is dark. The two strips at each side of the center strip are golden, and the two strips at each side of those (the belly) make silver muskrat. The dark muskrat wears best and is usually the most expensive.



North America also yields opossum, skunk, raccoon and beaver, all very hardy. Alaska seal is one of the most durable North American furs, both in the dark almost black color and in the new golden chestnut shade. Mink is considered the finest North American pelt and the finest mink comes from eastern North America and is known as eastern mink. The best mink is very dark.

Southern mink is almost yellow. The top blend or dye used on some inferior mink is deceiving and makes it very dark originally, but it is not so satisfactory as the genuine dark eastern mink.

Susliki (Siberian sand squirrel) is a fur which is being used nowadays in all sorts of novelty devices. It isn't one of the finer furs, but it is a good workable fur.

Rabbit is used sheared and dyed in imitations of seal and various novelty furs. Of mole skins, the best are Scotch.

In spite of the fact that, as a general rule, undyed furs wear better than dyed furs, a great many furs are dyed because they are not so beautiful in their natural state as they are dyed. And not enough is lost in wearing quality to offset the gain in beauty.

It is especially wise to avoid trick cuts in furs. Furs lend themselves very readily to remodeling but it is of course more expensive to remodel a complete coat than simply to change the collar, cuffs and sleeves somewhat to arrive at the prevailing line of the season.

In general, remember that a fur coat must be cut more generously all over than a cloth coat would be. It needs bigger armholes, easier sleeves, more room in the skirt. It is unwise to buy a fur garment that seems the least bit skimpy.

For sports and school wear and for auto-mobiling, raccoon, muskrat, beaver, opossum, marmot and civet cat are said to be good furs. Remember in selecting a coat to wear when driving an automobile that there's a

(Continued on page 28)

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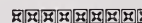


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Ethel was given an opportunity by Director Harry Millarde in "The Taxi Dancer." Her beauty, grace, personality and ability attracted the attention of Director Robert Z. Leonard who assigned her to a small part in "The Gray Hat." Now, Ethel has received several flattering offers of long term contracts.



"DANNY" DOWLING

Whose clever, artistic dancing in "The Taxi Dancer," and other noted productions of both stage and screen, proves conclusively that his body is alive to the poetry of Eurythmics. One prominent New York critic wrote: "The art of dancing as practised by "Danny" Dowling, evades analysis."



HARRY LANGDON

*King of Comics—Producer
of Laugh Epics*

Biography of Harry Langdon

By George Terwilliger

IF a moral may be permitted from the success which has come to Harry Langdon, now recognized as one of the screen's premier comedy stars, it is one which will controvert the principles of many American parents. In brief it is:

If your child is stage-struck, encourage him. Don't try to crush his ambitions. Educate him in elocution, dramatic values and the art of self-expression. He is certain to be most successful in the thing he likes to do.

Not so many years ago there was no boy in all of Council Bluffs, Iowa, so desperately stage-struck as little Harry Langdon. He talked of the theatre all day, and dreamed of it at night. It fascinated him and intrigued him.

There is no denying the cold fact that little Harry was a source of considerable worry to his parents. There were evenings when his place was vacant at the dinner table. There were nights when he wasn't in bed at nine o'clock, as his father had ordered. But they always knew where to find him; he was certain to be crouched in a corner of the murky "back stage" at the Doheney theatre, fairly hypnotized by the bustle of tinselled excitement and forgetful of such trivialities as time and food.

At the age of ten he was a newsboy for the Omaha Bee, then as now one of the leading newspapers of the Nebraska metropolis just across the river from Council Bluffs. His first delivery route was in an outlying section of the city, but before many weeks he managed to be transferred to the theatrical district. It was then that he began to realize his vague desires to mingle with the glamorous folk of the theatre.

In his early teens he abandoned his newsboy work to become definitely of the theatre. At first he was a janitor's assistant at the Doheney, and perfectly content to sweep out the deserted stage and move about among the momentarily deserted "props." Then he became a program boy, later an usher, and finally was elected to the imposing post of ticket-taker at the door.

But still he wasn't satisfied. And still his love for the theatre grew. When the last of the patrons were in their seats he could always be found "back-stage," occasionally getting a word of conversation with some far-traveled troupier, and treasuring the memory of, that contact for days.

On a certain week the astute theatre manager, possibly to bolster indifferent business, announced a series of "amateur nights," at which all the home talent of Council Bluffs was to be given opportunity to display its wares before the customers.

Needless to add, one of the first entries was young Harry Langdon.

He improvised a little song, conversation and dance act, known in the vernacular as "patter." Night after night he kept the family awake while he jiggled away in his own room, and sang his songs and spoke his lines to his only audience—the mirror.

And if truth may be told without sounding suspiciously like Horatio Alger, young Harry stepped out in front of the patrons on the first Friday "amateur night" and was a hit!

He didn't talk very much, and he didn't sing a great deal, but how he danced! And how he used his just-developing gift of pantomime! And how the customers loved it.

Yet in spite of this triumph nobody offered him a steady job, nor even a paying position on the stage. The manager of the theatre, a shrewd showman, summed it up this way:

"As an amateur, Harry, you're pretty good. As a professional you'd be rotten. I'll keep these amateur nights running indefinitely and I want you to appear in every one."

So Harry did, taking home to his parents such rare and valuable prizes as parlor clocks, canary birds, cut glass bowls and gold fish. At one time the Langdon family boasted six parlor clocks, with only one parlor to keep them in.

Such perseverance, however, ultimately had its reward. A traveling medicine show came through Council Bluffs one dark and stormy night, and the "Doctor" gave Harry his chance to travel far and wide and entertain the multitudes. There wasn't much salary attached to the job, to be sure, and one slept on the tent in the truck, and sometimes it rained and often it snowed. But every night Harry strutted his stuff on a sure-enough stage, and little by little became himself that most enviable human, a traveling troupier.

The trial of the medicine show led through



HARRY LANGDON

many states and many experiences, and eventually led back to Council Bluffs. By this time Harry had temporarily sated his appetite for travel, and quit the show to become an actor in Mickey Mullin's Music Hall, a little theatre in Omaha. But the wanderlust was in his blood, and an itch was in his feet, and after a little he teamed up with another young man in a vaudeville act, and was off again for the great unknown.

The act was moderately successful, but broke up at the end of the first season and Harry became the comedy star of a road company playing "The Show Girl" through the Middle West.

By this time he had decided that pantomime was his forte, and was developing the art with every opportunity. One night he had

an inspiration for a vaudeville act. He started writing after the show and by matinee time next day the act was virtually complete. He called it "Johnny's New Car," and it served him as a vaudeville vehicle for half a dozen years. He played it through the East, the Middle West and the West. Hundreds of theatres, thousands of audiences saw him and laughed and applauded.

Something less than four years ago Mack Sennett, the two-reel comedy magnate, saw Langdon in his act on the stage of the Orpheum Theatre in Los Angeles.

That night he offered the young man a contract in pictures at \$150 a week. Harry was making more than twice that amount on the stage, but the movies appealed to him. In an impulsive moment he decided to gamble, and vaudeville knew him no more.

Almost from the first, his two-reel comedies were successful. He made a great many of them in the next two years, and from Mack Sennett, keen cinema showman, learned the fine points of the new "game." In two years he completely out-grew the two-reel class and signed with First National as the producer of his own feature-length comedies.

His first, "Tramp, Tramp, Tramp," was a hit. His second "The Strong Man," is a current sensation. His third, "Long Pants," now in the making is expected to establish him as a comedy star without a peer.

Critics agree that Langdon's art is something more than pantomimic comedy. He has a wistfulness, a certain tragic appeal that gives his pictures a quality of pathos unusual and particularly delightful in comedies of feature length. He has discarded all the time-honored formulas for comedy-making, and is modeling his screen productions along an entirely new line. He combines pathos and excruciatingly funny comedy with a deft skill that makes for the greatest possible entertainment.

Langdon himself is a deep student, widely-read. He finds his pleasure in reading philosophy and works on historical romances. He is a natural musician, playing virtually every brass, reed and string instrument except the violin. He is excessively modest and reticent almost to the point of taciturnity.

His screen personality is undoubtedly responsible for his success. He is unforgettable. His little stiff-armed gestures, his slow, sad smile, the bewildered blinking of his eyes, his childlike innocence while abroad in an unkind, hostile world—these are some of the characteristics that make him distinctly individual.

While critics and audiences unite in praising him as the most sensational screen discovery of a dozen years and enthusiastically predict that in another twelve months, he will dominate the feature comedy field, Langdon goes quietly along his way, his only screen ambition being to make his pictures, "bigger and better," as Merton remarked, ad infinitum.

**A Merry Christmas
and
Happy Prosperous
New Year to All**

"LONG PANTS"

BY I. W. Irving

Harry Langdon Has "Clicked" Again By Gosh!

In "Long Pants," his latest big feature, he has virtually accomplished the impossible.

He has not only definitely and conclusively "topped" either of his former features in entertainment value and laughs, but he has produced a feature comedy that will take its place among the greatest screen productions of this or any other year.

This writer, who accounted himself "hard-boiled" in the matter of judging screen plays, has capitulated.

With "Long Pants" Langdon takes his place in the forefront of the screen's truly great artists. Beyond the shadow of a doubt he has "arrived."

In a cold projection room last night, this writer sat alone and saw five and a half reels of the completed picture. Conservatively, there remain three weeks of production before the story is complete. If Langdon never shoots another foot of film he will have produced an entertainment masterpiece.

It is neither necessary nor wise at this writing to outline the story. Langdon and his staff feel, and rightly, that an advance synopsis would dull the enjoyment of those who will later see the film.

Suffice it, then, to say that Langdon has taken the adventures of an adolescent boy, and has woven them into a narrative which throbs with pathos, skirts the hem of drama, and dissolves into tremendously natural laughs.

It is safe to say that no other comedy star on the screen today could have accomplished this feat with the delightful result that Langdon has achieved.

It has been said that Langdon has drawn from his own memory many of the incidents which go to make up the story. This is entirely probable. Certain it is that many a gray-beard, seeing "Long Pants," will live again the care-free days of his own youth.

As usual, Langdon character is human, intensely human. For the first time in his career as a feature-length star, Harry has succeeded in fully transmitting to his audience the psychology of his character.

As the film unfolds the thinker will realize that here, in this pathetically lonely little figure buffeted by the cold hands of an unkind world, is the average man in epitome. Langdon's thoughts, his gestures, his actions, are nothing more nor less than the thoughts, gestures and actions of the average man, wandering alone through life, knocked flat by unheeding fate and his fellowmen, but always rising to wander along his aimless way.

And because all comedy is based upon tragedy, and because every man's misfortune is funny to every other man, Langdon's character becomes a sort of standard for all the comedy in the world. Langdon is funny because he is human, and his misfortunes and his heart-breaks, teeming of pathos and tragedy, dissolve into laughs because that is the way of the world.

Which thoughts may seem rather remote, but may be interesting to those who have watched and studied this great comedian on the screen.

Part in Technicolor

From the showman's angle, "Long Pants" is perfect. It is the sort of picture every exhibitor wants. There are indeed few of them made in the course of a year. This writer predicts there will be very few next year worthy of being judged by the standard set by "Long Pants." It is the sort of picture which will not only create a great deal of discussion among those who see it, but has definite "drawing" values.

Langdon's name of course, has become a box-office standard. On the basis of "Tramp, Tramp, Tramp," his first, and "The Strong Man," his second big First National feature, he reached that point where only two other comedy names could be mentioned in the same breath. After "Long Pants" is released, it is this writer's firm conviction that Langdon will stand alone.

As a second point of sales value, there is the fact that one entire sequence is filmed in technicolor. This, an absolute innovation in comedy, is another typically Langdon move. As revolutionary, perhaps, as his introduction of a blind heroine into "The Strong Man," the introduction of technicolor into "Long Pants" is almost certain to create as much discussion. The sequence is marvelously beautiful, and presents Langdon in an entirely different costume and character. The action takes place against a medieval castle, one of the most pretentious sets ever seen in comedy.

Romance Galore

As a still further point of sales value, "Long Pants" has believable romance. In his romantic adolescent wanderings, Harry be-

comes involved with a variety of young and beautiful girls, notably Alma Bennett, Priscilla Bonner, and little Betty Baker. They contribute much to the plot, and each is splendid in her part. Miss Bennett, as a lovely limousine lady with whom the boy Langdon falls madly in love, gives a striking performance. Miss Bonner, as Harry's fiancée, fulfills the promise she gave in "The Strong Man." Her work is superb. Miss Baker, as the unsophisticated country maid, is delightfully human and lovable, and proves herself a talented actress. So much for young romance.

Then there is the romance of parental love. Alan Roscoe, as Harry's father, is immense. Throughout the play he is a commanding and a believable figure. "Long Pants" will further establish him as an actor of great ability. Gladys Brockwell appears as Harry's mother, and if ever a part was well cast, it is this. Miss Brockwell has some difficult acting situations, and acquits herself with high honors. She gives a truly great performance.

Staff Wins Praise

Langdon and William H. Jenner, his production manager, have surrounded themselves with a remarkably efficient staff during Langdon's career as a star and producer of First National specials. This, of course, is reflected in the film. "Long Pants" is a tribute and a monument to

all those who worked for its success.

Frank Capra, director, and Arthur Ripley, scenario chief, were also associated with Langdon in "The Strong Man." As a team, Ripley and Capra are well-nigh unbeatable. Each has had long and meritorious service in the production field. Ripley studied dramatic technique under such masters as Winchell Smith and Victor Mapes. Capra has been associated with motion pictures for some years, and is a thorough master of directorial technique. The two men, each understanding Langdon's subtle moods, contrive to transmit them to film with a skill little short of genius.

J. Frank Holliday, assistant director, is another veteran of the Langdon production forces. Himself a vaudeville star of en-

viable ability, he deserted the speaking stage to become a production official in motion pictures. His work contributed much to the success of "Long Pants."

Elgin Lessley, chief, and Glenn Kershner, cinematographer, have captured many scenes of exotic beauty. Lessley, a camera veteran and long associated with the feature comedy field, introduces several trick shots in "Long Pants" which are little short of marvelous. Kershner, likewise a cinematographic veteran, is responsible for many beautiful scenes.

To Lloyd Brierly, technical director, much praise is due for the tremendous sets which add greatly to the picture's production values. The sets used in the technicolor sequence are especially noteworthy and reflect great credit to Brierly's ability.

Assisting and co-operating with Arthur Ripley in the editorial department were three whose names are entitled to unusual credit. Robert Eddy, scenarist, added much to the story's development. He, too, is a student of the Langdon character and technique, and contributed many of the noteworthy scenes. Reed Heustis, newspaperman and poet, gets credit for the titles. They are uniformly brilliant, and add much to the picture's laugh-value. Al DeGaetano, film editor, has performed a remarkable job of assembling, and is largely responsible for the speed and smoothness of the continuity.

Unusual praise is due "Denver" Harmon, electrical supervisor. Unlike many comedies, "Long Pants" contains a maximum of unusual lighting effects, and Harmon's long experience as an electrical engineer is responsible for the success of these. Harmon, too, is a Langdon veteran.

Will Confound Critics

It will be interesting, during the few months after "Long Pants" is released in February, to watch the reactions of those scattering Langdon critics who predicted that the sad-eyed star would never be able to eclipse "The Strong Man" in entertainment value.

They were unanimous in giving "The Strong Man" great praise. They lauded it as dangerously near the perfect feature comedy and predicted that Langdon would never be able to "top" it.

"Long Pants" is a direct refutation of these statements. Containing every element of greatness, it is certain to proclaim Langdon a screen genius and to rank in the forefront of feature comedies for many years to come."

"There are complete sequences in 'LONG PANTS' when Langdon's style of comedy is extremely hard to describe. At times, he is as melancholy as Hamlet, wandering aimlessly through life without hope and feeling certain that the next episode of trouble confronting him, will be the climax of his existence."

He seems helpless and hopeless and you feel so darned sorry for him proverbial lump gathers in your throat and you are kept on the verge of tears. Then, with just the slightest change of expression, a sort of whimsical smile advises you that he is not miserable after all. Naturally, you are thrown between a desire to laugh yourself into hysteria, or murder him in cold blood for kidding you along."

Harry Langdon, by intelligence and ability, has arrived and he is entitled to the "crown" of comedy king of the screen—the title held for years by the great Chaplin. And this crown of assured success was achieved by hard and arduous work in giving to the public, originality and artistry."



FRANK CAPRA

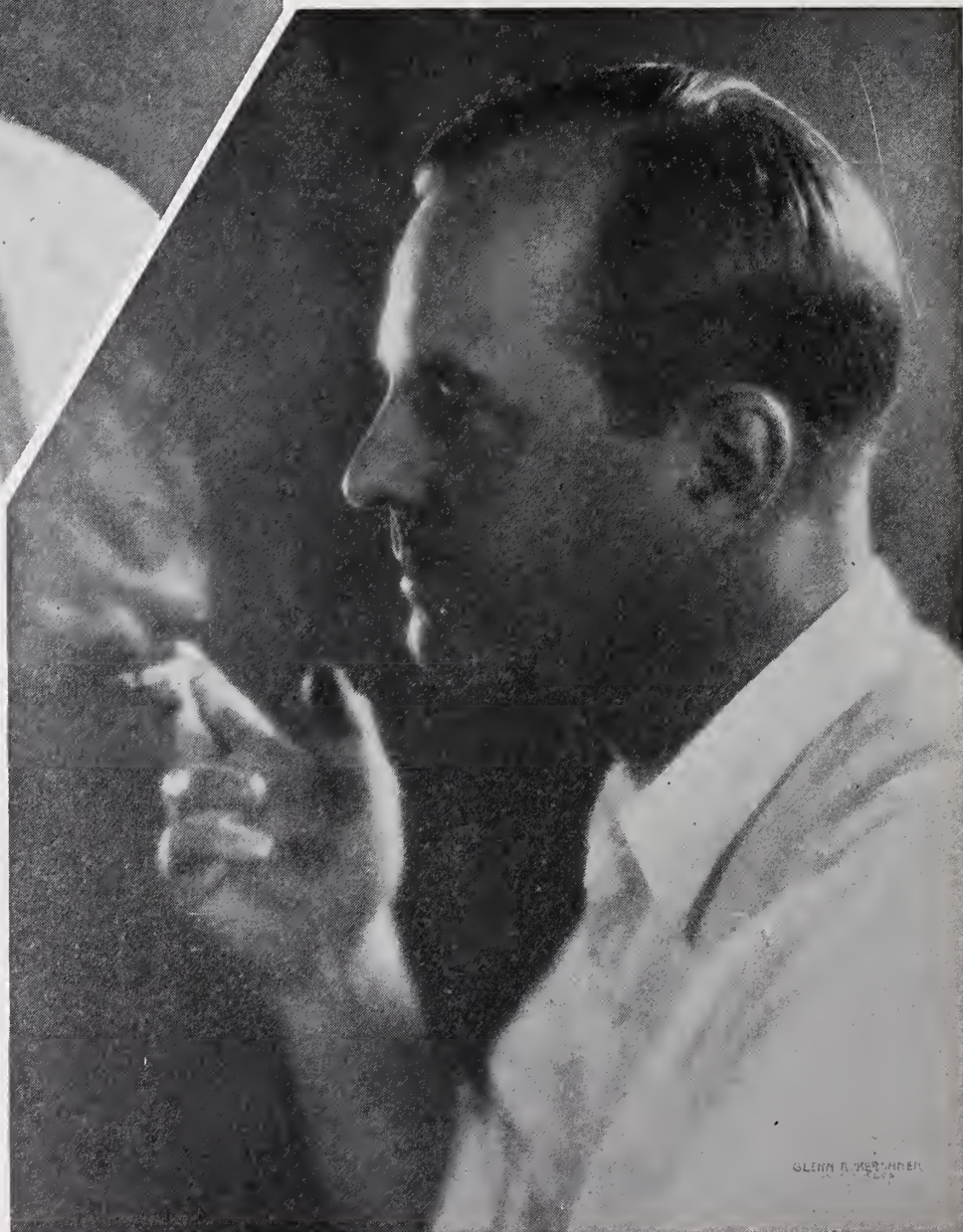
Director

First:

"THE STRONG MAN"

Now:

"LONG PANTS"



J. FRANK HOLLIDAY

Ass't. Director

Compliments to Harry on
"LONG PANTS"

GLENN R. JONES



Alma Bennett

*With My Compliments to Two
Successes—*
HARRY LANGDON
and
"LONG PANTS"



ALAN ROSCOE

*Compliments to Harry and
"LONG PANTS"
I Think It's His Greatest Picture
(I'm In It!)*



PRISCILLA BONNER

To Harry Langdon:

"Tramp, Tramp, Tramp," was great.

"The Strong Man" was greater.

I'm glad "LONG PANTS" is greatest.

GLADYS BROCKWELL
Compliments and Congratulations to
HARRY LANGDON
(My Boy)
In
"LONG PANTS"





BETTY BAKER

My Compliments and Congratulations
to
HARRY LANGDON
on
"LONG PANTS"
(I'm in it, too)



*The entire staff and
cast join me in wishing
everyone a Merry
Xmas---a happy New
Year.*

Harry Langdon



ALFRED DE GAETANO

Film Editor
Congratulations to Harry Langdon
on
"LONG PANTS"



ARTHUR D. RIPLEY

Scenario Editor

For

HARRY LANGDON

"The Strong Man" "Long Pants"



FRED HUESTIS

Writing for
HARRY LANGDON
Titles Too



ROBERT EDDY

Compliments to Harry Langdon on
"LONG PANTS"



LLOYD BRIERLY
Technical Director

*We're Glad
To Have Helped
in Making
"LONG
PANTS"
Harry Langdon's
Greatest Success*



ELGIN LESSLEY
Chief Cinematographer



GLEN ROBERTS KERSHNER
Cinematographer



"DENVER" HARMON
Illuminating Engineer

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Society

The formation of any social grouping is, by nature, a slow moving, deliberate process. It has been so within motion picture circles. The day has come to recognize that grouping as attaining a point of homogeneousness and accord it the recognition it deserves. Only time can tell into what minor groupings cinematic society will eventually radiate or just what group will find itself exclusively "top dog," but its claim to a social register is sound and Hollywood TOPICS takes great pleasure in opening its columns to all such events.

CAWTHORNS HERE

Mr. and Mrs. Joseph Cawthorn are the guests of Mr. and Mrs. William Farnum, they having come west a few days ago in company with Mrs. Farnum. John Barrymore, Mr. and Mrs. Douglas Fairbanks (Mary Pickford) and others have been helping the Farnums make their stay a memorable one. The Cawthorns will sail shortly for Honolulu and will return to Hollywood some time in the Spring.

INFORMAL LUNCHEON

Mr. and Mrs. Milton Sills (Doris Kenyon) entertained at luncheon last Sunday week, and had as their guests Miss Florence Vidor, Mr. George Fitzmaurice, Mr. and Mrs. Carey Wilson and Stephen Goofon. Later they visited the new Sills home in Beverly Hills and repaired to the home of the home of Mr. Fitzmaurice afterward for supper.

LADY EMILY LUTYENS "TEAED"

Mr. and Mrs. J. Ward Cohen (Jackie Saunders) entertained at tea in honor of Lady Emily Luytens and her daughter, Miss Mary Luytens last Wednesday at the Los Angeles Commercial Club. Other distinguished guests were Dr. Annie Besant, Krishnamurti and Raja Gopal from Ojai. A program of Indian songs was offered.

ONA BROWN ENTERTAINED

Since returning from Honolulu, Mrs. Clarence (Ona) Brown has found life just one social affair after another. Being one of socialdom's most popular hostesses this is to be expected. Quite an elaborate affair was given in her honor by Mrs. Larry Semon last Wednesday. Among the guests were Mrs. Edmund Carew, Mrs. Monte Blue, Mrs. William Russell, Mrs. Jason Robard, Mrs. Roscoe Arbuckle, Mrs. Martinez del Rio, Mrs. Wallace Beery, Mrs. Charles Dorian, Mrs. Jack Ford, Mrs. Edmund Lowe, Mrs. Tom Mix, Mrs. Eugene V. Brewster, Mrs. Bert Lytell, Mrs. M. P. Illitch, Mrs. Lou Tellegen and the Misses Anita Stewart, Bess Meredyth, Madge Bellamy, Beulah Livingstone, Carmelita Geraghty, Ruth Collier, Gertrude Orr, Dorothy Phillips, Marilyn Lane, Dorothy Manners, Kathleen Kay, Grace Gordon, Grace Kingsley and Nancy Smith.

LIKE BEES TO HONEY

Royalty can no more stay away from Marion Davies than bees from orange blossoms. The latest acquisitions to her belt of royal scalp locks are Prince Achille Murat and Princess Murat and Viscount Elmley, son of the Earl of Beauchamp. All were

(Continued on page 26)

Ewell D. Moore

Attorney at Law

Suite 1140 Subway Terminal Bldg.

417 South Hill Street

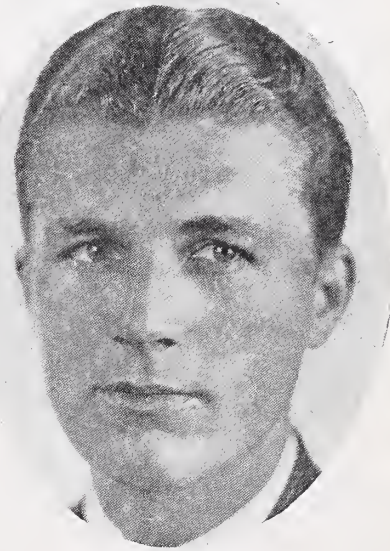
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HOLLYWOOD, CALIFORNIA

Society

(Continued from page 25)

visitors at the M-G-M Studios last week and were "royally" entertained by Tillie the Toiler.

* * *

CHRISTIE BUYS YACHT

Al Christie, comedy producer, is one of the finest yachtsmen in California. He recently purchased a swift sailer and on off hours entertains many of his friends off San Pedro. Mary Lewis, famous Metropolitan Opera Star, who recently sang at the Philharmonic Auditorium was Mr. Christie's guest for a cruise last Sunday. Few know that the now famous singer was once a Christie Comedy Girl and it was only three years ago at that.

* * *

MAYFAIR CLUB PLANS FETE

The Mayfair Club, recently formed by a group of motion picture producers, directors and stars will start its New Year's Eve festivities with a dinner dance in the ballroom of the Biltmore. Dancing will carry through until mid-night when an entertainment program under the direction of Frank Newman will begin. President Fred Niblo promises many surprises. One will be a brass bottle contest between Harry Rapf and partner against Hobart Henley and partner. Sid Grauman and M. C. Levee will take charge of the gags. Many reservations by prominent film folk have already been made.

* * *

DINNERS AND DINNERS

Mr. and Mrs. Charles Maigne entertained at dinner last Wednesday evening and had as their guests, Mr. and Mrs. Kenneth Harlan, Mrs. and Mrs. Irving Willat, Wesley Ruggles, W. S. Van Dyke, Charles Kenyon and the Misses Jane Winton, Joan Crawford and Natalie Joyce.

A week ago Saturday evening, Miss Nola Luxford entertained at dinner in the Montmartre. Her guests included the Misses Juanita Wray, Paulette Duval, Evelyn Francisco and Mario Carillo, Charles Farrell, Jack Evans and Lido Manetti.

Miss Hedda Hopper had the following guests at an informal dinner last Saturday week. The guests included Mr. and Mrs. John Robertson, Mr. and Mrs. Louis Leighton, Mr. and Mrs. Henry King, Newell Vanderhoeft and Holmes Herbert.

* * *

CELEBRATED ANNIVERSARY

Mr. and Mrs. Harry Rapf celebrated their fifteenth wedding anniversary last week with

a mock marriage ceremony, a comedy film showing and a big dinner party. The ceremonies were taken in hand by M. C. Levee, Eddie Cantor, Louis B. Mayer, Irving Thalberg, Hunt Stromberg and others. Included among the guests were Mr. and Mrs. Joseph Rapf, Mr. and Mrs. Arthur Rapf, Mr. and Mrs. Louis B. Mayer, Mr. and Mrs. Hunt Stromberg, Mr. and Mrs. Ed Mannix, Mr. and Mrs. William Thalberg, Mr. and Mrs. B. P. Schulberg, Mr. and Mrs. Upright, Mr. and Mrs. Charles Rogers, Mr. and Mrs. Robert Leonard, (Gertrude Olmstead), Mr. and Mrs. Frank Newman, Mr. and Mrs. Abe Seanger Misses Irene and Edith Mayer, Miss Sylvia Thalberg, Mrs. Clementine Henley, Mrs. Eliza Rapf, Mr. Hobart Henley and others.

* * *

"OUR GIRL CLUB" ENTERTAINED

The "Our Girl Club" was handsomely entertained at the new Brentwood home of Mrs. Tom Gallery (Zazu Pitts) last week. Anita Stewart was the sole new initiate, but others who partook of the buffet supper and entertainment were Miss Ruth Roland, Miss May McAvoy, Miss Carmelita Geraghty, Miss Julianne Johnson, Mrs. Daryl Zannuck, Mrs. Lloyd Hughes, Miss Carmel Myers and Miss Virginia Valli.

* * *

MRS. ANNA MYERS HOSTESS

Mrs. Anna Meyers entertained as honor guest at the Montmartre last week, Mrs. Marcus Loew. Included in the party were Mrs. William Thalberg, Mrs. Louis B. Mayer, Miss Carmel Myers, Mrs. Harry Rapf, Mrs. D. J. Grauman, Mrs. H. Henley and Mrs. M. Michaels.

* * *

COUNT TOLSTOY PLAYS SANTA

Count Ilya Tolstoy played Santa Claus at the beforehand Christmas party given by Sally Ann Carew, daughter of Mr. and Mrs. Edwin Carew, last week and had quite a time handing out presents to the assembled baby filmites. Among those on the receiving end were Sidney Earl Chaplin, Barbara Anne Blue, David Herbert Rawlinson, Donald Hughes, Marie Eugenia Reach, Carey Anthony Wilson, Helene Beverly Carr and Pamela Behm.

* * *

WE HAVE WITH US AGAIN—

Sessue Hayakawa, who will appear here in vaudeville, arrived in Los Angeles last week after an absence of five years in Europe. He is accompanied by his wife and will remain for a week at the Ambassador.



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 BILTMORE—5th and Grand.—“Old English.”
 EGAN’S—Figueroa at Pico.—“White Collars.”
 EL CAPITAN—Hollywood Blvd., at Highland.—“Lady Frederick.”
 MAJESTIC—Broadway at 9th — “Prince of Hawaii.”
 MASON—Broadway at 2nd — “Castles in the Air.”
 MOROSCO—744 S. Broadway—“Love ‘Em and Leave ‘Em.”
 MUSIC BOX—Hollywood Blvd., at El Centro.—“Music Box Revue.”
 ORANGE GROVE—703 S. Grand.—“One Man’s Woman.”
 PLAYHOUSE—Figueroa at 9th—“Cradle Snatchers.”

BROADWAY PALACE—Between 6th and 7th—“The Last Frontier.”
 CRITERION—7th and Grand—“The Flaming Frontier.”
 LOEW’S STATE—7th and Broadway—“Valencia.”
 METROPOLITAN—6th and Broadway—“Everybody’s Acting.”
 MILLION DOLLAR—3rd and Broadway—“The Scarlet Letter.”
 RIALTO—8th and Broadway—“The Temptress.”
 CARTHAY CIRCLE—Carthy Circle—“What Price Glory.”
 FIGUEROA — Santa Barbara and Figueroa—“That Model From Paris.”
 FORUM—4050 West Pico St.—“Beau Geste.”
 GRAUMAN’S EGYPTIAN, Hollywood—“The Better ‘Ole.”
 W. C. UPTOWN—10th and Western—“Forever After.”
 W. C. BOULEVARD—Vermont and Washington—“Syncopating Sue.”

“The Flaming Forest” directed by Reginald Barker. Story by James Oliver Curwood. Screen play by Waldemar Young. Photographed by Percy Hilburn. A Cosmopolitan Production released by M-G-M. Reviewed at Loew’s State Theatre, Los Angeles.

Surpassing all his previous efforts with a production that will long be remembered as the ideal “melodrama,” Reginald Barker’s “THE FLAMING FOREST,” received an ovation from an enthusiastic audience. The story is a most engrossing one based on the exploits of an educated half-breed who organizes the great North-West territory and starts a campaign of persecution against the white settlers.

There is production value galore and the color sequences are beautiful especially the ones showing the “Mounties” in their military expedition across the great north-west wilderness.

There is of course an intense love interest, created by Antonio Moreno and Renee Adoree. They have the principal roles and both give an excellent performance.

Gardner James, as the crippled brother gave a remarkable performance. The most outstanding character portrayal was that of Oscar Beregi. He came near stealing the picture by a sterling performance.

Claire McDowell, Charles Ogle, Emil Chautard, Clarence Geldert, Frank Leigh and Mary Jane Irving were effective in small parts.

Bert Roach and William Austin, as usual, carried off the comedy honors. Every possible thrill has been injected into the picture. The forest fire and battles were done on a tremendous realistic scale.

Percy Hilburn’s photography was excellent and the laboratory work perfect.

In summing up, there is everything in

“The Flaming Forest,” that completes a perfect picture and it will prove to be another tremendous box-office success for M-G-M. I. W. I.

The other afternoon it was my privilege to view what will undoubtedly be the most sensational picture of the coming year.

It was “Flesh and the Devil,” shown in 10-reel form at the Metro-Goldwyn-Mayer studio, and it definitely stamps Clarence Brown as one of the biggest of directors in the business. By virtue of his adroit handling of a colorful theme and his sympathetic direction of the players, Brown has made a picture that is positively tremendous in its dramatic sweep. It is spectacular, not in the sense of architectural grotesqueries nor populous grandeur, but in his wealth of elemental plot. Brown has flung a deft to the sundry foreign directors who have impressed audiences, professional or laymen, with their “continental touches.” Brown has plenty of the same thing; and a few more tricks he has pulled out of his thoroughly American sleeve.

As for Jack Gilbert, well . . . it sure is box office. The flappers will have hysteria over Jack, but just watch the fellows when they ogle Greta Garbo. Lars Hansen, as the stolid and unsuspecting husband, renders a performance that is commendable for its restraint and realistic good taste. But it is Gilbert and Garbo, in their great scenes that put over the picture as a triumph. And everything attendant with the picture is well done . . . continuity, titles, technical detail, the careful arrangement by Assistant Director, Charles Dorian.

The story is based on Herman Sudermann’s unforgettable novel, “The Undying Past,” a story of two cadets in the German army, who vow undying friendship in their boyhood and grow to man’s estate in blissful accord, to eventually find their friendship subjected to their love for the same woman. The picture has a most excellent ending, with an additional tag ending hooked on to satisfy those exhibitors who simply must have ‘em clinch at the fadeout. It is to be sincerely hoped, however, that M-G-M will not sacrifice this notable achievement to box-office dogmas.

It is a tremendous work in ten reels. It will no doubt be even more breath-taking in its finished state.

“Flesh and the Devil” is further proof that Metro-Goldwyn-Mayer is dishing up the good fare for the coming year. It is also further reassurance that as long as the American film industry has its Clarence Browns it can quit worrying about foreign invasions and other trivial editorial fodder. F. W. F.

“What Price Glory,” directed by R. A. Walsh, Co-Starring Edmund Lowe, Dolores Del Rio and Victor McLaglen. Story by Laurence Stallings and Maxwell Anderson. Titles by Malcolm Stuart Boylan. Produced by William Fox. Previewed at the Carthy Circle Theatre Los Angeles.

The opening of “What Price Glory,” at the Carthy Circle Theatre was witnessed by a most notably representative audience, composed of some of the best people of our “movie” and “social” circles.

The Fox film version of the Stallings-Anderson play needs no apology for it stands on its merits—far above the stage success—and it does not rely on the legitimate stage offering for its tremendous popular appeal.

In several instances, there are touches of vulgarity and by all means they should be eliminated. The picture is far too great to rely on titles of profanity, such as were used in the dialogue of the stage version.

From a production angle, it is one of the spectacular hits of the year, or any year, and although different from “The Big Parade,” will rival its predecessor in box-office value and heart interest.

The story drags just a trifle in the first two reels but as the picture moves along, the dramatic and humorous events improve with added interest. Gaiety and seriousness, interwoven with comedy and drama run rampant. War with all its cruelty, the horror of a mighty conflict between nations and last, but not least, a realistic painting, overflowing with sexuality—life An occurrence of what might have taken place in many of the little villages in France—behind the front.

In most every picture of importance, some one actor or actress, is made overnight. “What Price Glory” does more than this. It raises Edmund Lowe and Dolores Del Rio to the very pinnacle of stardom.

Lowe’s Sergeant Quirt, however, is the outstanding performance.

Dolores Del Rio is the big surprise of the picture. When her name was mentioned for the part, there was much adverse criticism as to her ability to carry the part. Her performance, however, proved beyond the question of a doubt that she is of “starring” quality and her characterization of Charmaine was exceptional. In the last part of the picture when Flagg and Quirt returned from the front line, and the final duel for the possession of the girl is fought out, she rises to unbelievable heights of emotion.

Victor McLaglen was ideal as Captain Flagg and gave an excellent performance.

Harry Norton, as Private Lewisohn, proves his ability by a sterling performance.

Ted McMamara and Sammy Cohen in their comedy roles score a complete hit.

William V. Mong, August Tollaie, Leslie Fenton, Matilda Comont, Patrick Rooney and Lena Juordo portray their roles in a statistic manner.

Malcolm Stuart Boylan deserves much praise for the manner in which he handled the titles, displacing profanity by wit and cleverness.

The direction is excellent. R. A. Walsh delivered a notable triumph. The photography is all that could be desired.

William Fox has scored a mighty victory in “What Price Glory.” I. W. I.

“God Gave Me Twenty Cents,” directed by Herbert Brenon. Produced by Famous Play-

(Reviews continued on page 29)

Fashions

(Continued from page 12)

particular strain on the back and shoulders of the driver. Squirrel is emphatically not a fur in which to drive an automobile or even to sit in one. It is very beautiful for street wear and for afternoon wraps, but isn't recommended for utilitarian purposes.

A lining wears better if there is a muslin interlining between it and the pelt. The hide side of even a soft fur may be so rough that it cuts silk.

Cleaning not only keeps fur looking its best but also helps it to wear longer. Brush your fur coat frequently, using a stiff brush. Or go over it at intervals with a vacuum cleaner. After brushing, comb out with whatever size comb makes your fur look the best. It is important to keep the fur clean right down to the pelt, as that is the most vulnerable part of the fur.

Neither cleaning fluid nor alcohol should ever be used on fur. They remove the gloss and destroy the leather. Fur skins must above everything be kept soft and supple or they are very apt to crack or tear. It is oil in the skin that moths attack. If there is oil in the fur itself, they will attack the fur.

Shake wet furs and hang them in a cool dry place. Be very sure that it is sufficiently cool. Furs should never be hung near a heater or a hot pipe or a radiator.

After brushing, fur should be combed out. A large-tooth comb is recommended for most fluffy furs, but for best results combs of various sizes should be tried out until you discover which one makes your particular fur look the best.



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Vol. 1—No. 5

WEEK ENDING SATURDAY, JANUARY 1, 1927

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Chaplins Prepare Suit

Rumor Claims That Both Sides Are Ready For Divorce Action

*Comedian's Lawyer
Denies Mexican
Report*

"FOUR HORSEMEN" FOR BEVERLY HORSE SHOW



SMART BUSINESS

Although there is still a strong possibility of a reconciliation between Charles Spencer Chaplin and his wife, Lita Grey Chaplin, rumors from Nogales, Arizona, continue to the effect that Chaplin has been conferring with a "prominent attorney" of Hermosillo, Mexico, regarding the obtaining of a divorce under the Mexican laws. On Mrs. Chaplin's side, reports claim a court action in January. Both principals and attorneys persist in an attitude of "buck passing" and nothing definite could be obtained up to going to press.

Tom Reed Advances

The publicity offices of Tom Reed at Universal will see him no more for he has been advanced to the production end of the business. He will be succeeded as publicity director by Sam Jacobson, his former assistant. For the present Reed will devote his attention to the big Laemmle Birthday Dinner coming off January 17 and after that he will have nothing else to do but write titles for feature comedies, scenarios and continuities.

B. P. Schulberg announces that Fay Wray will play the lead in "Glorifying the American Girl."

Promptly at 1 o'clock, Saturday, January 8, on Sunset Boulevard at the intersection of Beverly Boulevard, four blocks west of the Beverly Hills Hotel, the "Four Horsemen," consisting of a dashing riding school group, will open with a flourish the Beverly Hills Third Annual Society Horse Show by heading the parade which is to take place in the arena and is scheduled as Event No. 1.

There will be twelve events, open to amateurs alone, which will be judged by W. W. Mines, well known horseman and president of the Los Angeles Horse Show. Silver trophies will be awarded as first and second prizes in addition to first, second and third ribbons.

The unofficial judges will be the three thousand spectators occupying the two-dollar reserved seats and the occupants of the hundred and sixty-five boxes at twenty-five "bucks" apiece. Society, politics, sports and prominent members of the screen colony will be well represented by the list of box-holders, which includes such names as Will Rogers, Irving Hellman, Guy Woodin, Suzanne Lenglen, Red Grange, Ruth Law, Tom Mix, Buster Keaton, Douglas MacLean and Pauline Frederick. However, all sport-lovers are cordially invited, according to Matt S. Cohen, who is managing the show again this year.

Mr. Cohen's long experience and efforts helped to make the Beverly Hills Horse Show of 1926 a big success. The 1927 Horse Show promises a larger attendance than ever before—which will insure a substantial benefit for the building budget of the Beverly Hills Woman's Club.

It is rumored that Tom Mix—and maybe His Honor, Will Rogers—will "do their stuff." And that's not all.

To top the occasion, the Horse Show Ball will be held Saturday evening of the Show at the Beverly Hills Woman's Club at 8:30. An entertaining orchestra and a midnight buffet supper are promised attending couples. Five dollars per couple.

HOLLYWOOD TOPICS will be at the Horse Show—how about YOU?

A DIRE PREDICTION

Jimmy Starr in his Record column quotes thusly: "The annual Prediction Page on Pictures will appear upon this page next Saturday. Literally we will rip Hollywood and its players and producers wide open." Go to it, Jimmy, give 'em hell, but why leave out the directors? No charge for the advertisement.

Note this from Film Daily's report of Ufa's financial difficulties: "Ufa is facing a financial crisis greater than that overcome a year ago when American loans aggregating \$4,000,000 averted the impending disaster. Failure to produce films of the high standard compatible with an organization of this magnitude and the inefficiency of the executive and directors, who used too much latitude in carrying out their individual ideas, are said to be the reasons for the company's poor standing." America loans Ufa money to go ahead and compete with her and then steals all her available good stars and directorial material. Some guys ain't a bit smart—what?

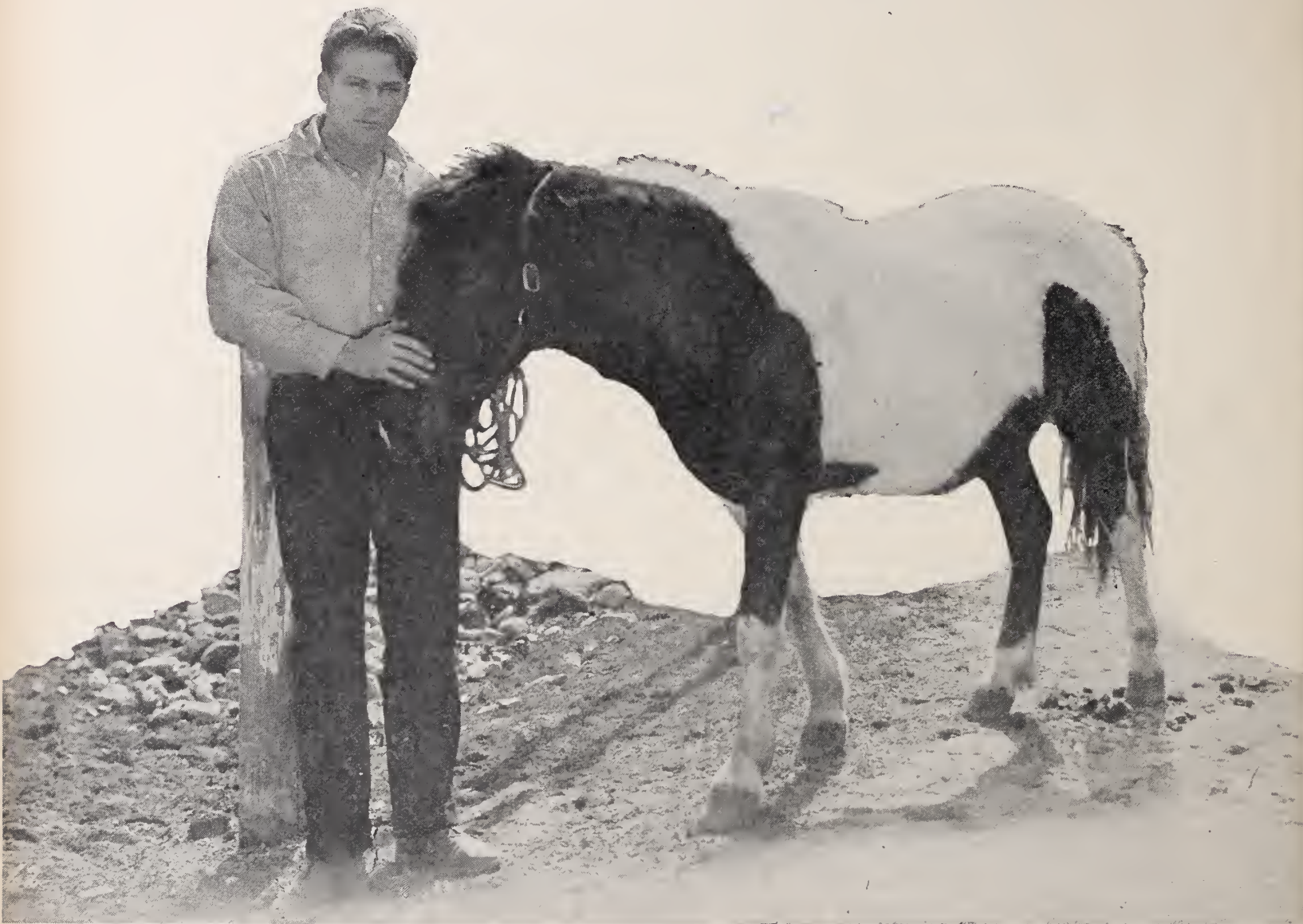
INNOCUOUS DESUETUDE

Says Sam Wood: "Lady Diana Manners, Thelma Converse, a score of the socially elect have killed ennui in the movies." It ain't dead yet, Sam, not yet!

(Continued on page 3)

Santa Claus Left Me on the Doorstep of Hollywood TOPICS

MY NAME IS "NOODLES"



"And it took Charlie Paddock, the world's fastest human, to catch me.

"Everybody knows that a magazine office is no place for a Shetland Pony even if he is gentle and well mannered, so I am looking for a home with some nice boy or girl who will love and play with me.

"I will be in the Horse Show at Beverly Hills, January 8th—come and see me and let's talk it over.

"I have only one condition to make and that is—the boy or girl who wants me for their very own must show their appreciation by securing the greatest number of subscriptions to my favorite paper—Hollywood TOPICS, before February 1, 1927."

Any boy or girl under 16 years of age is eligible to compete. Fill out this blank, mail it or bring it in to the office of Hollywood TOPICS, 1606 Cahuenga Avenue, Hollywood, California.

Mr. Winch, Subscription Editor,
HOLLYWOOD TOPICS,
1606 Cahuenga Avenue, Hollywood, California:

I would like to compete in the contest to win "Noodles," and if I should I will be kind to him in every way.

Please enroll me as a contestant for "Noodles," and let me know how I can win him.

Name

Address

Phone Age

MAIL THIS TODAY

DIRECTOR HOWARD GETS LUCKY BREAKS

Youthful Director of Screen Classics on Way to Fame

A series of bad "Breaks" during the early period of his movie career has fitted William K. Howard to treat the strong characters he directs on the screen with unusual sympathy and understanding.

Four years ago the director was well on the road to success when a slump in motion picture production forced him into idleness. He was known as "the boy director" then, because of his extreme youth.

None of the screen veterans seemed interested in a "boy," so Howard was forced to decide whether to remain in Hollywood and pictures or to go elsewhere for work.

He chose Hollywood, and his perseverance finally gained him a chance to make two pictures at the F. B. O. Studios. So successful were they that he was given two more to make. The late Thomas H. Ince then put him under contract to make "East of Broadway." Things were coming Howard's

way. The "breaks" were no longer against him. Following the Ince picture, he was signed to a contract by Lasky and under the Paramount banner he made "The Border Legion," "Code of the West," "The Thundering Herd," "Light of the Western Stars," and "Volcano."

Cecil B. DeMille then saw in Howard's work a genius for story telling that is not often given to directors and he placed him under a long term contract. Under this agreement, Howard made "Red Dice," "Bachelor Brides" and "Gigolo," with Rod LaRocque, the latter being acknowledged one of the best character portrayals ever filmed.

His latest, DeMille picture is "White Gold," another picture requiring strong characterizations on the parts of Jetta Goudal, the star, Kenneth Thomson and George Bancroft.

KELLEY CAR CO. IN RECORD SALES

In 1925 the Kelley Car company, located at 1834 S. Figueroa street, astonished automobile dealers and the general public by attaining an annual sale of "Selected" used cars, never before reached by any dealer of used cars in Los Angeles.

So spectacular has been the demand for Kelly "selected" used cars, that a new and greater record is the climax for 1926.

This splendid achievement results from a steadfast adherence to a policy adopted by the company since its inception, of selling only high grade, "selected" used cars of the finest possible quality at a fair and equitable price.

Courteous service with a new car guarantee and as usual, "selected" used cars at a price never before duplicated by any used car dealer.

A convenient location for your convenience with a "selected" assortment of quality used cars await your inspection and ultimate purchase.

"Investigate before you invest in any car," advises Kelley.

"CALLAHANS AND MURPHYS"

M-G-M recently purchased the screen rights for "The Callahans and the Murphys," written by Kathleen Norris. George Hill will direct.

ROGERS HAS BUSY PROGRAM FOR COMING YEAR

Charles R. Rogers will be plunged into his most active year of production for First National on his return from the East shortly. Rogers is now in Brookline, Mass., where he is attending the golden wedding celebration of his parents, Mr. and Mrs. Simon Rogers. The anniversary, which took several well-known film folk to Brookline, was held December 27, at the Beacon House in that city.

Rogers' first production for 1927 will be a new Ken Maynard feature tentatively entitled "The Country Beyond Law." It is an original story by Marion Jackson, who was responsible for "The Overland Stage." This will be followed by William Dudley Pelley's "The Sunset Derby," a special horse-racing picture in which Buster Collier, Dorothy Mackail and Claude Gillignwater will be featured. The much heralded traveling man's story, glorifying salesmen, will be next. This is temporarily called "The Road to Romance," and has Jack Mulhall scheduled for the leading role.

PUBLICITY MAN WEDS

Friends of Maxwell Shane were delighted to hear of his marriage to Evelyn Finkenstein on December 25th. They are now on their honeymoon, the location of which has been kept secret.

HOLLYWOOD STUDIO CLUB GIVES PARTY DANCE

Miss Marjorie Williams, indefatigable worker and director for the Hollywood Studio Club, is staging a big party once for the girls of the club tonight, Wednesday, December 29th. Miss Mary Pickford's Christmas gift to the club



MISS MARJORIE WILLIAMS

was the orchestra which made the dance possible, so it is sort of a Mary Pickford party. The opening note will be struck at 9 p. m. Admission to the members will be by club membership card; to non-members by ticket, and to the men by invitation cards. Invitations for men and tickets for guests may be secured at the office. There will be no charge for members; guests of members, 50 cents, and non-members, \$1.00 per couple.

At the sewing party, December 20th, the girls of the club dressed eighty dolls, which were purchased by the Hollywood Citizen for the children of the Tuberculosis Clinic. Miss Eileen Anderson won the prize for the best dressed doll and Sheila O'Brien for dressing the largest number, fourteen.

Tea is held in the Library Sunday evenings at 6 o'clock, at twenty-five cents per plate. January 2 will be the next.

Max Reinhardt Sets Filmdom by the Ears

That Max Reinhardt, the famous continental stage producer, may run down from San Francisco where he is producing "The Miracle" with Morris Gest, and hop into picture making has caused no end of excitement in and about the Hollywood studios.

Professor Reinhardt has many times been quoted as interested in film production matters and could most certainly bring a great deal of artistry, progressive and unusual ideas to the making of pictures. The belief regarding a possibility of some such connection may have been due to the fact that Morris Gest, under whose management Professor Reinhardt produces his American plays, has made a producing alliance with United Artists.

T. N. T.

(Continued from Page 1)
MOTHER-IN-LAW JOKE

In her testimony seeking a divorce from her husband, Henry J. Matson, Grace Darmond claimed that Henry failed to be on hand for his mother-in-law's birthday dinner. "We waited dinner for him" she said, "until 7:30, but he did not appear until the next day." Oh! Henry! How could you!

* * *

TOO EASY

Upon her arrival here with her brand new husband Dorothy MacKaill had a talk with the reporters. Among other things she told them briefly and tersely how their romance had blossomed. "We met" said Dorothy, "when he directed me in 'The Song of the Dragon.' I liked him immensely and I guess he liked me. So we married." Just like that.

* * *

OH! MIDGE!

Evening paper week ago Saturday carried a story ascribing Marguerite De la Motte's entrance into pictures to her embarrassment at meeting Douglas Fairbanks. The only thing she could think of to ask him was, "Do you need a new leading lady." She ain't so dumb, Mabel!

* * *

GUESS, WHO?

Headline in paper last week: "Petite actress gets long vacation." No, my dear public, you're wrong. It didn't refer to Shirley Mason, but Anna Q. Nilsson.

* * *

GET OUT THE THESAURUS

Just as if Corinne Griffith didn't have enough to do the Evening Herald was unkind enough to label a beautiful cut of Corinne as "Priestess of Cacophony."

* * *

SUBLIMITY NOTE

After a tour of the M-G-M studios, Mlle Suzanne Lenglen, the famous French tennis player made the following statement: "Two things, I think, I like best about California. It is much more beautiful than my Southern France and then the women have such slim, lovely legs." Will the female M-G-M stars please line-up and bow?

* * *

M-G-M STEALS CREDIT

Lillian Brennan in her "Review of Reviews," Film Daily issue of December 13, says this about the individual performances in "What Price Glory": "The best performance of the year is unquestionably that of Victor McLaglen as Captain Flagg and close to his remarkable portrayal is that of Edmund Goulding as Sergeant Quirt." Ain't it hell the way that M-G-M gang noses in on everything?

Svend-Hugo Borg, famous globe trotter and writer, is the latest addition to the foreign contingent at the big studio.

"Let's Be Good," Says Samuel Goldwyn

Samuel Goldwyn, producer, declares that the day of sensational picture making is over, and that the industry no longer is interested in exploiting notorious men and women.

"The chief reason for the new condition," Goldwyn said, "is that there is no money in pictures starring such persons. The theaters no longer will take the pictures and the public will not go to see them."

It is easier to break into the movies with a character reference from a home-town minister than with a dozen recommendations from stage producers.

Scientific murderers and notorious Magdalenes no longer storm the gates of the screen citadel, and the reason is that vice no longer has a market value in film-land.

Instead of being greeted with open arms and fabulous salaries, the men and women who seek to capitalize on unsavory pasts are given what is professionally known as the "gate," and several weeks later they may be seen working in restaurants.

The result of this complete neglect and scorn of persons with notorious pasts has attracted to the screen capital a new type of player that brings testimonials and recommendations from their ministers back home.

The motion picture industry is more in need of student actors with Sunday school experience than actors brimming over with stage technique, says no less an authority than Cecil B. DeMille, noted producer-director.

The reason for all this, DeMille declares, is that the picture industry is rapidly establishing itself on the same sane foundation as other great businesses where character is considered of as much importance as mere ability.

"There was a time," DeMille asserted, "when the industry sought out notorious men and women because of the widespread publicity they had received as the result of scandals or scandals or violent incidents in their lives."

"It was commonly believed that the public would pay dearly for the privilege of seeing these persons on the screen. But quite the opposite was the case. The pictures were financial failures and the players developed out of this system were forced to retire to private life because of the barrage of public indignation that poured upon them."

"Because character has become such a vital factor to success in the movies, I repeat that the boy and girl who brings a sincere letter from the minister back home and has the courage to show it freely is already on the first rung of the hard ladder to success."

"We try not to bother with what people have been in the social scale," Cecil B. DeMille, noted director-producer declared.

"Our main idea in the industry is to develop the latent abilities and potentialities of all newcomers. We will forget their pasts of small errors and we will even forgive their mistakes of the present, but we can not, contrary to popular opinion, countenance among us persons trading salacious and violent incidents in their lives for money."

"There may have been a time as late as several years ago, when it was quite possible for slayers, international demi-mondaines and others to achieve further fame and notoriety by instant elevation to picture stardom."

"Their vices then had a very definite market value," DeMille said, "but the public protested against this exploitation of sin so vigorously that producers felt the necessity for protecting themselves by inserting 'morality clauses' in their contracts with the players. They also assured themselves, for the first time, that the records of their stars were unimpeachable."

"THREE WEEKS" HEROINE SIGNS NEW CONTRACT

Aileen Pringle, heroine of "Three Weeks," "His Hour," "Soul Mates," and other Metro-Goldwyn-Mayer productions, has been given a new contract with that organization, it was announced late yesterday by Irving G. Thalberg, associate studio executive.

The selection of Miss Pringle, nearly four years ago, to play the royal heroine of "Three Weeks" was one of the film sensations of the year and it was her interpretation of this role that firmly established her as a featured player.

Will Hays To Attend Carl Laemmle Banquet

Will Hays, president, Motion Picture Producers' Association, will attend the banquet being given on Carl Laemmle's Sixtieth Birthday.

A telegram was received from Hays in New York stating that he would be in California January 17, to attend the dinner which is being given Mr. Laemmle by the Alumni of his big Universal City film plant.

Mary Pickford will be honor hostess and will be accompanied by Douglas Fairbanks.

This banquet will be one of the largest and most exclusive gatherings of filmdom ever attempted. The entire ball room at the Biltmore Hotel has been engaged for the evening. A stage is being erected there and plans for elaborate entertainment are being drawn up.

Among the features on the program will be the showing of an old Mary Pickford film made by Mr. Laemmle when he was at the head of the old IMP company fifteen years ago.

GIRLS HAVE TO SWIM HOME FROM GONDOLA RIDES, SAYS CONSTANCE

When American girls go automobile riding in Hollywood with strangers, they take along their roller skates so they won't have to walk home.

But what precaution does a modern Venetian girl take?

Water-wings, so she can swim, according to Constance Talmadge, who suggests the procedure as a result of her experiences in her comedy drama, "Venus of Venice," the action of which is laid in the famous Italian canal city.

"A girl never walks home from a gondola ride; she swims," declares Constance. "At least, if we are to believe Marshall Neilan, my director, and the authors, Hans Kraly and Wallace Smith."

Joseph M. Schenck is producing the hilarious Venetian romance for First National.

Alex Francis will play the title role in "The Grand Army Man," another David Warfield success, for William Fox.

Universal Loans Geo. Seigmann to F-P-L.

There is still plenty of work in the offing for George Seigmann, Universal featured player who has been more in demand than any other 'heavy' in the business during the past year, according to reports emanating from Universal City.

Seigmann will portray the role of Jonathan Wilkes in "Too Many Crooks" at the Lasky lot, production of which is scheduled to start soon after the first of the year. Upon finishing he will return to Universal to appear in a picture now being prepared for him.

New Collegian Finished at "U"

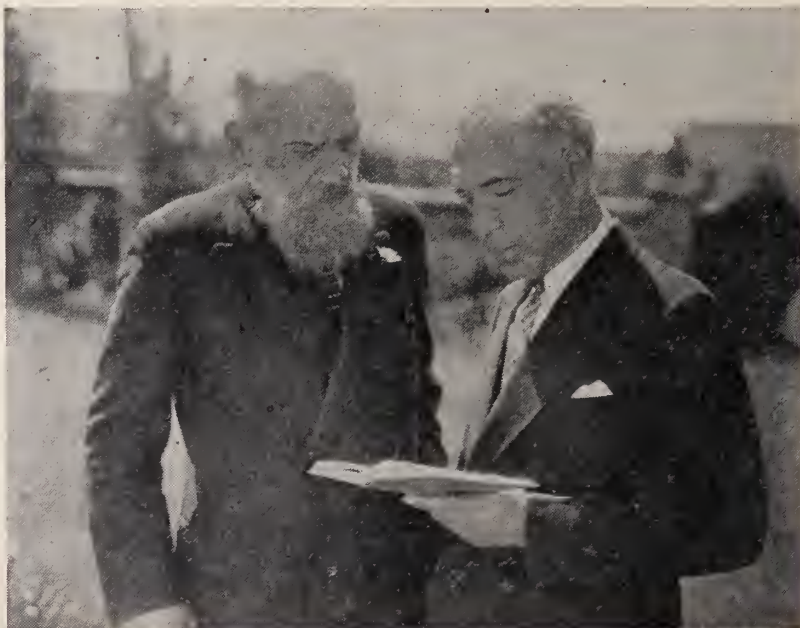
"Crimson Colors," the eleventh of "The Collegians," the Universal Junior-jewels, written by Carl Laemmle, Jr., has been completed and the cast of featured players will enjoy a brief vacation before starting the next feature, according to word received from Universal City.

"Crimson Colors" was directed by Nat Ross under the supervision of the author. George Lewis is the star and the supporting cast includes Dorothy Gulliver, Churchill Ross, Hayden Stevenson, Eddie Phillips and others.

WHAT PRICE SCENARIO FOR BIG "U"

J. T. O'Donahue, screen scenario writer, who firmly established himself as one of the aces of the industry with his adaptation of "What Price Glory," is at present busily engaged in doing the continuity for Max Marcin's stage play, "Cheating Cheaters," which is to be one of the Universal Jewel productions for 1927, says a bulletin from Edward J. Montagne's office at Universal City.

Edward Laemmle, whose latest celluloid effort, "Held by the Law," is soon to be released, will direct "Cheating Cheaters," and he and O'Donahue are collaborating on the treatment of the story. Production is scheduled to start soon after the first of the year.



Edwin Carew, producer-director and Count Ilya Tolstoy, renowned author, discussing plans for the motion picture book version of Leo Tolstoy's "Resurrection."

Laemmle Gives Long Term Contract

Special Supervisor Gets Yuletide "Plum" From Universal's Chief

William Lord Wright, supervisor of Westerns and short subjects at Universal City, has been given a long term contract by Carl Laemmle.

Before Wright joined the motion picture industry, he was on the Motion Picture News and wrote the first interview with Carl Laemmle, in the then budding industry.

He is an old time supervisor, as motion picture history goes. He started with Selig and was then with Edison, Essanay and finally with Pathe. At Pathe he supervised serials with Dustin Farnum and Kitty Gordon.

Seven years ago he first joined Universal, supervising and writing the first historical chapter play, "The Days of Buffalo Bill," which was directed by Edward Laemmle.

Three years ago Wright was placed in charge of serials. Then last winter he took over Westerns and followed later by assuming supervising capacity over short subjects.

Under Wright, Universal will spend more than \$2,000,000 next year on Westerns, short subjects and serials, in the most ambitious program of the kind ever attempted. The schedule includes five serials, fifty-two two-reel "Junior Jewels," twenty-six feature Westerns and other fast moving program products of the highest possible quality.

With this year's serials all scoring heavily in the theaters, Universal will enlarge this field of production on the next program. All five chapter plays will be picturizations of stories by well-known writers and will be given everything possible in the way of casts and production values. They include "The Trail of the Tiger," by Courtney Ryley Cooper; "The Scarlet Rider," by Frank Howard Clark; "The Diamond Master," by Jacques Futrelle; "The Phantom Raider," by Frank R. Adama; "The Jade Box," by Fred Jackson.

The two-reelers will vary from the usual type of comedy made in the past. A "Second Collegian" series, written by Carl Laemmle, Jr., and directed by Nat Ross will follow the first group of ten just completed. George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson and Churchill Ross will be in the fast.

Ten stories written especially for the screen by Octavus Roy Cohen, who is possibly the most popular humorous writer in America today, will be filmed with Charles Puffy in the starring role, under the direction of Harry Sweet.

Ten other stories by the same author will also be made under the

Junior-Jewel brand, this series dealing with the humorous side of negro life. Cohen first became famous with his short stories of the colored folk, and his leading characters, including Florian Slappee, Lawyer Evans Chew and the "Sons and Daughters of I Will Arise" are now almost household favorites.

Wright is also busy preparing for the twenty-six feature-length Westerns on schedule. Four popular Western stars soon to be announced, will be featured in the productions.

To meet the increased production needs, Wright is organizing a large staff of directors and scenario writers who will work with him on the several score pictures which will be made under his supervision in the next twelve months.

Miranda on Job

Tom Miranda has been assigned the task of writing the adaptation of "Quality," the first picture which Gardner James will make under the Inspiration banner.

"Quality" is the love story of a young country boy, and Gardner is said, by the author, Dixie Wilson, to be exactly suited to the role.

Tom Miranda is now acting as title editor for "Resurrection" which is being produced by Inspiration Pictures and Edwin Carewe.

Women Writers Better

William Lyon Phelps of Yale, in a recent lecture at Town Hall, New York, under the auspices of the League for Political Education, made the claim that America has eight women authors superior to any eight of its men authors and pre-eminent above contemporary women writers of any other country. Those included in the professor's "famous eight" class are: Edith Wharton, Ellen Sedgwick, Willa Cather, Dorothy Canfield, Zona Gale, Ellen Glasgow, Margaret Deland and Edna Ferber.

Now will somebody please start another deadly parallel, and what would probably be a hotter argument, by comparing the abilities of our contemporary scenarists?

SALLY O'NEIL SLATED FOR BEAUDINE PICTURE

Sally O'Neil, who is now playing the feminine lead in "Slide, Kelly, Slide," opposite William Haines, will be the leading lady of William Beaudine's first picture at the M-G-M studios.

This is the announcement of Harry Rapf, associate executive, in making public the choice of Miss O'Neil as the lead for "Frisco Sally Levy," new play of American city life soon to go into production at the Metro-Goldwyn-Mayer studios.

The new story is by Al Cohn and Lew Lipton, with scenario by Cohn, and is a lilting comedy romance with a unique twist.

It's an absolute cinch that D. W. Griffith will direct his next picture right here in Hollywood. And it will be for United Artists, make no mistake about that.

Sistrom Enters Lists As Film Columbus

Not to be outdone by the Griffiths, De Milles and Neilans, William Sistrom has been snooping around for new talent and claims to have discovered a top notcher in Mildred Walker, well known in beauty circles as "Miss Pittsburgh."

Last week Miss Walker signed a contract to appear in a forthcoming production at Metropolitan Studios only a few days after her arrival here. At the time she was spectacularly welcomed by the Pennsylvania State Society and greeted at the City Hall by Mayor Cryer.

BOYS, MEET MISS PALMER

The bird who asked "what's in a name" never met Violet Palmer. Miss Palmer has been too busy living up to the reputation of her first name to let the world know about herself, and our nosy reporter found her playing in "King of Kings" last week. He also found that Violet Palmer is the girl who always played leads up to a couple of years ago, when she embarked on a concert tour of the country. Violet happens to be one of the best known concert pianists in the country as well as a leading lady for fillums. Even the publicity department of De Mille's was unaware of the fact that she has recorded with Zez Confrey, headlined the Keith-Albee Circuit, packed audiences into concert halls until Nosy, the inquiring rep, recognized her.

SEASTROM CHOSEN TO DIRECT LILLIAN GISH

One of the most important directorial assignments made at Metro-Goldwyn-Mayer in some time was announced by Irving G. Thalberg, who declared that Victor Seastrom had been selected to direct "The Enemy," Lillian Gish's next starring picture.

This means that actual work on "The Enemy," Channing Pollock's famous drama of war propaganda, will commence very soon. "The Wind," selected some time ago as Lillian Gish's next picture under the direction of Clarence Brown, has been postponed because of the latter's immediate work in "The Trail of '98."

"The Enemy" will be Seastrom's first picture since the completion of "The Scarlet Letter." The director but recently returned from an extended visit to his native land, Sweden.

June Mathis is doing the adaptation and continuity of "The Enemy."

It is reported that John Barrymore will leave shortly on an European trip. Naturally, Paris will be his headquarters.



In a scene from "Don't Tell the Wife," Director Stein explains to Irene Rich and Huntly Gordon the "Wedding Ring Gag." It's a Warner Brothers Picture.

Warner's Plan Film Spectacle

Michael Curtiz, Famous European Director, Assigned to "Noah's Ark"

Under the personal supervision of Jack Warner, plans are in full swing to make "Noah's Ark," one of the greatest film spectacles in the history of motion pictures.

With Bess Meredyth aiding him, Michael Curtiz, director of Dolores Costello's latest starring vehicle, "The Third Degree," which has just gone over with big success, has started preparations for the making of "Noah's Ark" on the greatest and most spectacular scale. When one considers the money and time and effort that went into such big Warner productions as "Sea Beast," "Don Juan," "Better 'Ole" and "Manon," then it is easy to surmise the amount of money that Warner Brothers will spend on this production, which they plan as the greatest and costliest picture that has ever come out of their studio. That Curtiz, a newcomer to this country, has been entrusted with this gigantic undertaking speaks well for him as a director, when there are any number of great directors in Hollywood that Warners might have engaged for this big job.

The production will be partly Biblical and partly modern, but the two will be so well connected that they will be both highly effective and logical. The Biblical sequence, taking place in the days before the great deluge, will boast some of the largest and most beautiful sets ever constructed in a Hollywood studio. It goes without saying that more animals will be used in this sequence than have ever been used in any other picture.

Curtiz is well qualified to handle a production of this nature and scope, for his twelve years of success as a director of European productions has been built up by his having produced just such big spectacular productions. A few years ago he made "Sodom and Gomorrah" for one of the Ufa units in Germany. It cost almost a million dollars. Later he made a great film of the life of "Napoleon" in France, and more recently, "The Moon of Israel," which Paramount has bought and will release as a big special in the near future.

When Curtiz says that he will make the "greatest motion picture spectacle" of "Noah's Ark," he does not mean the greatest in sets, wild orgies, masses of people.

Most spectacles deal in quantity. He will deal in quality. "Quality of the soul," he calls it. And by that he means that though "Noah's Ark" will be a massive production, its massiveness will be merely detail of the pattern, for against his large background of history he will play his important characters who will predominate throughout the story, with their tragedies and their joys and their sorrows. They will give it the soul quality that most spectacles fail to have because the characters are lost in the huge settings and endless details.

In "Noah's Ark," for the first time on the screen, will be depicted the first great flood of history. Every Biblical student, every man, woman and child is acquainted with it. Millions of people have visualized this terrible flood in their own minds, and for that reason it is a great undertaking, for Curtiz will have the task of making their conception a screen reality. Every year or so has brought some great flood picture to the screen, but Curtiz promises that this one will be the greatest of them all, not only in its bigness and in its destructive power, but in the mighty warning that it carries.

Curtiz is already widely known for his wonderful camera effects. Critic after critic praised him for the wonderfully different shots shown in "The Third Degree." Curtiz looks upon the camera as two gigantic eyes that see everything from any place and every place. In "The Third Degree" his camera followed his heroine in high dives, through a whirling motordrome and through Coney Island's night life, as if it were a human eye looking down upon the world from heights, and up from depths. Curtiz has planned effects for "Noah's Ark" that will revolutionize so-called "trick photography."

The cast for "Noah's Ark" has not been decided upon, although it is known that Curtiz desires to have Rudolph Schildkraut as "Noah" and Dolores Costello in the leading feminine role. However, this last named role may even go to an unknown if Curtiz repeats himself as in the past. When making pictures abroad he gave many well known players their first opportunities. Victor Varconi once worked for him for fifty cents a day. Arlette Marchal has him to thank for her first great opportunity, a leading role in "The Moon of Israel," and there are other well known European stars who owe their first chance to him.

Curtiz has given many Bible

salesmen prospects for a happy New Year. His office is filled with them. Bibles, I mean, not salesmen. Extra players will have plenty to be happy about, too, for actual production starts right after the first of the year—and history will repeat itself once more.

The vision that made the Vitaphone a great achievement and a reality will give "Noah's Ark," through Michael Curtiz, as their next great contribution to the motion picture. Applause for the Warner Brothers!

Plenty of Life In Milton Sills' New Picture

Strong men, hula-hula dancers, snake charmers, jugglers, acrobats, barkers, speilers, dwarfs, giants, tattooed men, living skeletons!

Sawdust and confetti; hot dogs and tamales.

Everything in fact that goes to make a carnival—in this instance a 'fiesta'—has been included in an amazing setting for Milton Sills' new starring picture, directed by John Francis Dillon, and based on the Liberty Magazine story by Mary Heaton Vorse, "A Runaway Enchantress."

Sills as a rather solid fisherman in the Canary Island settlement, nevertheless dominates the scene. Larry Kent, as his younger and wastrel brother; Mary Astor, in the leading feminine role as a red-haired Spanish girl; Alice White as a sprightly little actress, Kate Price as a duenna-like character—all take part in these episodes together with hundreds of gaily attired extras, holiday-bent. All is light, music, hilarity.

Carey Wilson is producing the picture for First National and also wrote the scenario. It will be one of the most colorful stories in which Milton Sills has appeared.

EDDIE CLINE TO FIRST NATIONAL

Charles R. Rogers announces the engagement of Eddie Cline, famous comedy director, to handle the megaphone on "The Road to Romance" which picture Rogers will produce for First National.

"The Road to Romance" is the story by Al Boasberg, adapted by Rex Taylor, which will be the epic of the commercial traveler, glorifying the honorable calling of the traveling salesman. In connection with choosing a suitable title, the present one being merely tentative, Rogers plans a competitive prize contest on the part of traveling men. The various organizations of commercial travelers will be asked to announce the contest to their members that all may compete.

NO CONTROL FOR SCOTT SIDNEY

Harrison Ford now knows the full meaning of the expression—"suffering for one's art!"

In "No Control," the Metropolitan production in which he is being featured with Phyllis Haver, Ford was called upon to prove his ability as a trapeze performer.

And prove it he did—for the camera.

But the days that followed were filled with woe, for the little-used muscles which the actor called into play cried their disapproval in no uncertain terms.

Scott Sidney is directing "No Control" from Frank Condon's Saturday Evening Post story, "By Remote Control."

"Good Time Charlie" Comes to Life

Warner Brothers announce that Warner Oland has been signed to play the role of "Good Time Charlie" in "A Million Bid," Dolores Costello's next starring vehicle. "Good Time Charlie" is not a fictitious character, but was one of the nineteenth and twentieth century's most picturesque figures on the West Coast. He was noted in San Francisco for his mysterious parties, at which he dined and wined sumptuously. There was never any reason for his celebrations, he merely enjoyed watching his guests have a good time. It was noticed that he always wore a kid glove on his left hand. When he died, the glove was removed and the hand was found to be yellow. This proved his Chinese heritage.

This character has been interpolated in "A Million Bid" by Darryl Francis Zanuck, who is writing the screen story.

MOVIE EDITION OF "RESURRECTION" TO BE PUBLISHED

Arrangements have been made by Inspiration Pictures, Inc., Edwin Carewe, and United Artists Corporation, whereby Grosset and Dunlap, New York book publishers, will immediately publish a motion picture edition of Count Leo Tolstoy's "Resurrection."

Still photographs from the screen version of the famous story will be incorporated in the volume and a specially written foreword by Ilya Tolstoy, eldest son of the Russian novelist, who is in Hollywood aiding in the filming of his father's story, will have a page in the beginning of the movie edition.

John McCormick announces that Jack Mulhall has been made a featured player. Congratulations, Jack. You deserve it.

HOLLYWOOD Topics

—cussed and discussed—

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ADVERTISING RATES ON APPLICATION

"There Is No Substitute For Truth."

WHAT MATTERS VOICE?

For years motion picture actors and actresses have congratulated themselves that there was no need in their particular branch of the entertainment business of having perfect voice control and timbre. If such had been the case many might have been called to the screen but very few chosen. This has been exemplified time and again at the so-called "personal" appearance of some of our best film stars. Many an audience that raptly awaited the presence of their favorite in the flesh wished, after such an appearance, that they had left well enough alone. There is a vast difference in seeing one's idols on the screen silently and in meeting them volubly "face to face."

It were better for most of these artists that, like children, they were "seen and not heard." With the advent of the personal appearance demand, the radio and the many speaking devices like the Vitaphone, has come a change in the matter of theatre voice culture and most of our screenites are trembling at the thought of the future. They are commencing now, some secretly and some openly to train their voices for the day when they may be called upon to not only act silently, but volubly.

There is a charm about a well modulated speaking voice that is most alluring. Most voices are harsh, and highly pitched—abused and neglected. It is just as necessary in speaking to use true musical tones as it is in singing. Our great actors and actresses of the stage owe as much to their marvelous tone color as they do to their acting ability and have risen to great heights through it. Screenites will do well to relegate "what matters voice" to a past screen age and prepare to meet the new one.

The Year's Best Picture

The past year has seen many pictures—some bad, some mediocre, some fair and some good. The bad and mediocre pictures are best forgotten but not the lessons they have taught—let the failures of yesterday point the way to success tomorrow. Each year we see fewer of these misfits and a consequent increase in the number of good pictures, and it is with the listing of these artistic and box office successes that we are most concerned.

In compiling the following lists we have taken into consideration many phases of production and exhibition, for it is not fair to judge a picture or contrast it with its competitor on any one particular point of merit.

We point with pride to the following fifteen odd pictures as being, in our humble estimation, the best pictures, from every point of view, of the past year.

1. "Ben Hur," M-G-M, directed by Fred Niblo.
2. "Beau Geste," Famous Players-Lasky, directed by Herbert Brenon.
3. "What Price Glory," Fox directed by Raoul Walsh.
4. "The Sorrows of Satan," Famous Players-Lasky, directed by D. W. Griffith.
5. "The Fire Brigade," Metro-Goldwyn-Mayer, directed by William Nigh.
6. "The Black Pirate," United Artists, directed by Abert Parker.
7. "Kiki," United Artists, directed by Clarence Brown.
8. "The Volga Boatman," DeMille, directed by Cecil B. de Mille.
9. "The Flesh and the Devil," Metro-Goldwyn-Mayer, directed by Clarence Brown.
10. "Old Ironsides," Famous Players-Lasky, directed by James Cruze.
11. "The Waltz Dream," Metro-Goldwyn-Mayer, directed by Henri Berger.
12. "Variety," Famous Players-Lasky, directed by E. A. Dupont.
13. "The Temptress," Metro-Goldwyn-Mayer, directed by Fred Niblo.
14. "Don Juan," Warner Brothers, directed by Alan Crosland.
15. "His People," Universal directed by Ed. Sloman.

In considering the best acting performances of the past year we are not preferring any particular performance over another but list them as they come to mind.

Marion Davies in "Beverly of Graustark," Ramon Novarro in "Ben Hur," Ronald Colman in "Beau Geste," Douglas Fairbanks in "The Black Pirate," Charles Ray and May McAvoy in "The Fire Brigade," Norma Talmadge in "Kiki," Victor Varconi in "The Volga Boatman," Edmund Lowe in "What Price Glory," Riccardo Cortez in "The Sorrows of Satan," John Barrymore in "The Sea Beast," Lars Hanson in "The Flesh and the Devil," Greta Garbo in "The Temptress," Emil Jannings in "Variety," Gardner James in "Hell Bent For Heaven," Estelle Taylor in "Don Juan," William Haines in "Brown of Harvard," Mary Pickford in "Sparrows,"

DOES COMBINATION PUBLICITY PAY?

This question arises in the minds of several of us after reading the current advertising of a tie company, wherein Johnny Hines and his leading lady Leila Hyams are "tied up" with the w.k. article which men folk adorn their Adam's apple.

Whether this type of advertising is a detriment or a boost for stars of first water is a muted point. The fact remains though that Johnny has crashed the Satevpost, Liberty and others with full page spreads that are as much (almost) Johnny's copy as the aforesaid Adam's apple adornment.

THE THREE WISE MEN IN THE EAST.

We of the film game may rave and talk to suit ourselves. Squawk as to what the dear public want, or rather what we think they want, but what chance have we when the three wise men in the east KNOW what they want. And why shouldn't they? They make the pictures to suit themselves, and when they do accidentally hit upon something the public wants and make a \$ \$ \$ success, all the rest of the little boys clap their hands with glee and immediately start to "copy cat" until the dear public is once more tired with what was found that it wanted. Then all the sammee over again. Who are these three wise men? Well you can't miss them can you? Let's us see, there's (To be continued)

LACK OF STORY MATERIAL?

It is remarkable that the cry of lack of story material continually goes up here in the land of the motion picture. Pick up any edition of any local newspaper and literally dozens of modern, human heart throbbing stories are jumping out for you, if you have only the imagination to read between the lines.

Take tonight's "bull dog" edition of tomorrow's paper. Exclusive of the A-ME specials, there are four possible situations to develop a story around on the first page, seven on the second, six on the third, five on the fourth, four on the fifth, one on the sixth, three on the seventh, none on the eighth, ditto on the ninth, three and a possible fourth on the tenth, etc.

No story material! Humph!

John Gilbert in "Bardelys the Magnificent," Billie Dove in "The Marriage Clause," Bert Lytell in "The Lone Wolf's Return," Lon Chaney in "The Road to Mandalay," Rod La Roque in "Gigolo" and Oscar Beregi in "The Flaming Forest."

The best individual performances in the big comedies seem to us to stack up about as follows:

Harry Langdon in "The Strong Man."

Syd Chaplin in "The Better Ole."

Wallace Beery and Raymond Hatton in "We're In the Navy Now."

Bert Roach and George Cooper in "Tin Hats."

In our estimation the best feature comedies of 1926 are as follows:

"The Strong Man."

"We're In The Navy Now."

"Battling Butler."

"Hold That Lion."

"For Heavens Sake."

"Atta Boy."

The Editorial Staff of the
Hollywood Topics wish all
a Happy and Prosperous
New Year.

WHAT THE PUBLIC WANTS

By JOHN McCORMICK

General Manager of Production, First National West Coast Studios

Studio Executive and Production Manager Talks on Motion Pic- ture "Gags" and "Humor."

The mechanical "gag" in motion pictures is giving way to constructive humor, in the opinion of John McCormick, producer of all of Colleen Moore's pictures for First National.

McCormick, who as general manager of west coast production for First National is one of the important figures in the film industry, does not necessarily think that the mechanically-produced laugh is doomed, but does believe that movie audiences are rapidly turning to more subtle from of humor.

"Human interest humor is rapidly coming into its own in motion pictures," McCormick says. "This type of humor is constructive because it builds a character and aids in the logical development of a story, whereas mechanical 'gags' are usually in the form of asides, or diversions from the main theme.

"Of course, the mechanical 'gag' will always be with us. Just as long as people continue to slip on banana peels, other people will laugh. Carefully contrived bits of business, well timed, well carried out, and containing the element of surprise and usually of discomfiture to someone else, will always produce laughs, and hearty ones.

"It is, however, a peculiar thing that the loudest and longest laugh is usually the one most quickly forgotten, while the quiet chuckle is generally caused by some human touch, some turn of character or acting which is long remembered by an audience. This type of thing is what I mean by the term constructive humor. The Katzenjammer kids and Happy Hooligan type of laughter is a transitory thing. Constructive humor is something which remains. It sticks in the minds of the audience, and eventually is woven into the character of the person who sees it.

"Colleen Moore's pictures have always exemplified clean fun. Constructive humor has been mingled with mechanical gags. But to a steadily growing degree audience reactions have convinced us that she owes the lasting quality of her popularity to the constructive quality of the fun, rather than the mechanically de-

vised bits of business which often produced more spontaneous bursts of laughter in the theatre.

"Very often we received letters from fans specifically mentioning some human or subtly humorous touch in one of Miss Moore's pictures, often a picture made three, or four, or five years ago. This indicates that the person who saw that picture retained as a pleasant memory some touch of this

sort long after the mechanical 'gags' in the film—and we used many more of them than we do now—had been forgotten.

"Basically, of course, all great humor is great because it strikes a responsive, human note in the observer. That is why Shakespeare's humor and Chaucer's humor have survived centuries of changing conditions. Both struck chords that are the same in human

character in all centuries, rather than basing their laughs on current conditions, or through the use of mechanical devices which today would be lost in the limbo of antiquated things.

"The old adage contains the real truth about humor, whether it is on the screen, or anywhere else—the best humor is that in which we laugh with others rather than at them."



JOHN McCORMICK

Producer of Colleen Moore Pictures for First National



Listen, Mr. Reader! Do You Want---

News, Intimate Truths, Photos of the
Screen People and the New Pictures?

Then Read Hollywood Topics

And, You Mr. Advertiser!--

Do you want to reach all of the MOTION PICTURE ACTORS AND ACTRESSES---WORKERS and EXECUTIVES---THE FAN PUBLIC? Do you want to tap the biggest weekly buying payroll west of Chicago? Then use the HOLLYWOOD TOPICS, 1606 Cahuenga Avenue. Phone GRANite 5967.

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Hollywood, California.

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Enclosed find \$2.50.

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ADDRESS _____

P. O. _____

FOR FOUR MONTHS TRIAL—PIN, \$1.00 AND MAIL

DATE _____

HOLLYWOOD TOPICS,
1606 Cahuenga Avenue
Hollywood, California.

Send me HOLLYWOOD TOPICS for four months
trial. Enclosed find \$1.00.

NAME _____

ADDRESS _____

P. O. _____

SELLING MOTION PICTURES

By Felix F. Feist

In An Interview Mr. Feist Tells How Pictures Are Sold And Distributed

FEW not directly connected with the sale and distribution of motion pictures ever give that phase of the industry a thought. They have no realization whatever of the enormous human machinery which must be set up by a distributor to handle a motion picture AFTER it is made, and to attend to its distribution in the thousands of theaters throughout the country and the securing through this distribution of the millions of dollars that are necessary to conduct our industry.

The artists and players are just as ignorant of how the motion picture is put before the public as is the public itself. There is, of course, an obvious reason for this. Players, directors, scenario writers and others having to do with the actual production of pictures are taxed to their utmost with the immediate production or in the development of plans for the next one.

The public is satisfied to occupy a chair in a theatre and either like or dislike what the manager offers. To the average lay person all the romance of the motion picture business is either contained in the plot of the story or in the lives, customs and habits of the players.

It would not add any dollars to the box-office to publicize the fact that a film salesman convinced an exhibitor that it would be a good thing to buy a certain line of product. But it does mean something at the box-office to acquaint the public with the fact that John Gilbert has become engaged to Greta Garbo or that Norma Shearer has just imported nine trunkfuls of French gowns.

So we find that the business of distributing motion pictures gets no popular recognition, though few artists or people in any profession or business feel a greater urge or enjoy a greater satisfaction than a sales representative who has satisfactorily negotiated and completed a deal. Each such conclusion is his masterpiece.

Pictures released by our company for the most part are part of a program. For the purpose of this article we confine ourselves to sales and distribution for program pictures.

The selling season usually starts about May. By this time policies have been determined and the product for the ensuing year is known. A national sales convention is held at some important center. It is attended by the home office executives, district and branch executives and the special sales representatives. These conventions last several days, during which time the producing organization's studio representative acquaints the assemblage with the high spots of the stories, the players, the directors and any novelty attractions or points are brought out. The home office executives inform the field executives of the policies and sales obligations laid out for the year.

National quotas are established for the pictures. These in turn are subdivided into regional or territorial rental obligations.



FELIX F. FEIST

General Manager of Sales and Distribution for M-G-M.

These are in turn sub-divided into individual rental figures (or prices) to be assigned for each and every picture for each and every prospective theatre—large and small—in the entire United States and Canada, in accordance with the potentialities of the account and the value of each picture as a box-office attraction in that particular situation.

For the purpose of having centralized adequate facilities to not only properly direct sales effort but to subsequently see that the advertising, accessories and film reaches its destination, the theatre, in due

time for the exhibition as announced by the exhibitor, Metro-Goldwyn-Mayer has 32 distributing branches located in the following cities:

Atlanta	Albany
Buffalo	Boston
Charlotte	Butte
Cincinnati	Chicago
Dallas	Cleveland
Des Moines	Denver
Indianapolis	Detroit
Los Angeles	Kansas City
Milwaukee	Memphis
New Haven	Minneapolis

New Orleans	New York
Philadelphia	Oklahoma City
Seattle	Pittsburgh
St. Louis	Portland
Washington	San Francisco
	Salt Lake

These branches are both sales and distributing points, each of which is composed of a complete organization consisting of a manager, cashiers, bookkeepers, shippers, inspectors, checkers, poster boys and salesmen. Some offices, because of their size, have other types of employees, such as assistant managers, territorial salesmen or special representatives. The number of salesmen in each office varies, depending upon the needs and area of the district. The number may run from two or three to as many as twenty, at times.

At the start of the season the important first run theatres in each exchange territory are made acquainted with the details of our new season's product by the district and branch managers who in acquainting these important theatres with our product, negotiate deals for the rental and playing of the picture by these exhibitors. Frequently home office representatives are a part of these negotiations. At the time that this work is going on there are still many of the smaller theatres who have before them the then current season's product available for their use. The salesmen, during this time, are traveling to these accounts, even though they may be in the remotest part and are continuing their work of selling the current season's product.

After the more important first run theatres throughout an exchange territory have been negotiated with, the salesmen then start out to sell the new product to the great rank and file of theatres in that sales area.

Salesmen travel by automobile in most instances. There is no place too far or too small for them to go to. If it has a theatre, even though it be open only a few times a year, a salesman will ultimately visit it. The salesman's work is closing deals for our pictures in these smaller situations is as difficult and as demanding of painstaking effort and ability as is required in covering the very largest houses and circuits in the country. In some instances it is even more difficult because the small exhibitor is not, as a rule as well acquainted with the tendencies and happenings and information of the industry as is the so-called larger exhibitor.

Salesmen naturally travel most of the time. In some territories, because of the geographical arrangement, they are out in the field six days a week and are able to get to their homes only on Sunday. In other territories where distances are greater, which is usually in the more sparsely settled areas, the salesman may be alone on the firing line for two or three weeks or even longer at a stretch, covering the route assigned to him.

We have had some salesmen on special assignments who have been away from their homes three and four months and even longer. Some of these men have traveled by automobile from San Francisco to Seattle, from Seattle to Salt Lake City, from Salt Lake City to Denver, and from Denver back into San Francisco. Having made this round, they then worked their way northward again into Canada and all the way across the continent. Salesmen of this sort are not the usual run, but are usually special representatives. Nevertheless the salesman's job is one that keeps him constantly on the jump and circulating over wide areas.

Some of their experiences are interesting, particularly those boys who go off into what is called the "sticks" and solicit business from the butcher, the baker and candlestick maker who operates the theatre in a very

small town and who may be as much guided by the impression that the salesman makes upon the man's wife or family in presenting his proposition, as he is by what the man has to say about his product.

Our men have in recent weeks signed contracts for our program of pictures for the 1926-27 season in the bottom of a coal mine where the exhibitor, who owned the theatre which operated on Saturday only, indulged in his major occupation of mine foreman. They have signed contracts on the Alaskan Border, in silver mines in the Rockies, in fact, wherever the theatre owner was to be found.

We even recently learned of a salesman who got the attention of an exhibitor through a discussion of snakes. The exhibitor in this instance made snakes a hobby. He liked to catch them and study them and during the salesman to go with him, he escorted him to a mountainous range in the middle of the night on a hunt for rattle snakes. The salesman actually helped him catch a rattle snake and lent his efforts to this unusual task with such enthusiasm and effort that the exhibitor became more interested in him than ever personally, and a contact was established which later resulted in a satisfactory contract for both parties.

Selling film is not an easy task from the physical as well as mental or business point of view. Most film selling is done at night. Theatres are open at night. The exhibitor is available. This means that the salesman man travel all day in his automobile to reach a prospect and then talk his proposition into the small hours of the morning. And he does it day after day and month after month.

Aside from the sales activities, there are other phases of the distribution problem of interest and importance. Every film that comes into an exchange from an exhibitor after it has been shown on a screen is inspected before it is sent out to another theatre. This means that every inch of the thousands of feet comprising the picture must be gone over to look for damage, mutilation or anything connected with the film itself which will have an influence on its proper projection. The same mechanical process must be gone through with a theatre that pays \$7.50 for the rental of a picture as must be done for an important theatre such as the Capitol, New York, or Grauman's in Los Angeles.

When an exhibitor runs a picture he must advertise it. This means that for every picture which an exchange is handling, they must also have on hand an adequate supply of press books, window cards, photographs and other advertising matter. Orders for these items must be handled and shipped out just as promptly as the film itself, so that the exhibitor will have sufficient time in which to properly put his offering before the public.

And where does this advertising matter come from? Obviously from our advertising department which is part of our distributing machinery.

Briefly, motion picture advertising is roughly divided into three types of effort—advertising, exploitation and publicity. The first named division being chiefly concerned with so-called "straight advertising" in general and trade publications and the origination, as the term implies, means the origination and carrying out of ideas to exploit the picture whether it be in the form of "stunts" or any other novel ways and means. The publicity effort might be termed "press agency" in all that the name implies. And all these efforts are directed to the end that the exhibitor may have available every possible means to acquaint his public with his screen offerings.

Such work having to do with public appeal, public opinion and preference, naturally demands great ingenuity and specialization.

While we are on the subject of this sort

of appeal, it may be well to digress for the moment from distribution. Every picture made has sufficient merit to have a great appeal to some classes. But the great successes of one city or locality may prove only luke warm in another and vice versa. For instance, the layman may attend a theatre, witness a performance which does not appeal to him and go out disgruntled, feeling that pictures are getting "worse and worse." He forgets that the picture must be made for the public as a whole and that it is the industry's problem not only to make pictures which will appeal generally to all classes, but to raise the so-called "low brow" to a higher standard. Exhibitors sometimes lose sight of this and feel that because they may have been inordinately successful with one type of picture in one instance, that it is good business to continue with this one type, failing to realize that in so doing they may be driving away people from their show houses and thereby injuring themselves.

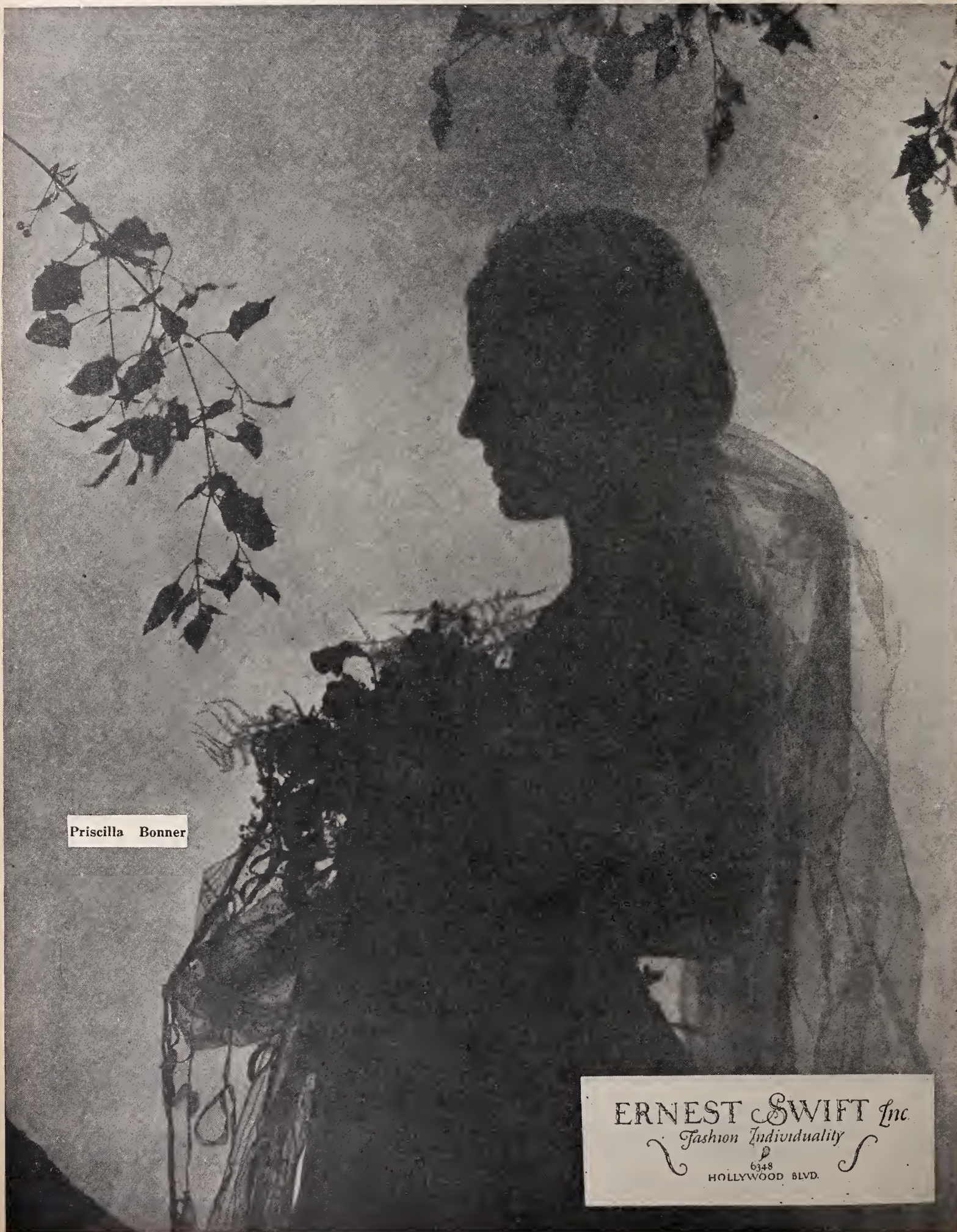
All in all there is no line of business with which we are familiar, which demands more specialization and a greater variety of specialists than is to be found in the distribution end of the film industry. In fact, the specialization is carried on almost to the same degree as is essential in the making of the picture.

Every employe in an exchange, in fact every employe in the distributing organization, must be especially trained for the work and the training takes time and money. All of this means that it takes a vast organization running into many hundreds of employees and hundreds of thousands of dollars each year to handle the picture after it is made.



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CASTING MANAGER
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Fashions

By Fashionette

FINE FEATHERS

Youth dreads—"middle age." Are the middle aged tired and slack? Or are they wiser, more contented and more comfortable than youth? No matter which, one should always look to one's grooming. Beauty is no longer a matter of fine feathers, but perfect taste, exquisite grooming—harmony. These are things you, yourself, can control. You can choose the most becoming hair cut—that is, most becoming to your individuality. The right clothes. Bring your skin nearer, daily, to a state of perfection. With these things attained your appearance will cause a stir anywhere. The discriminating woman is careful, too, in choosing her lingerie. Lingerie can make or mar the look of the gown and the effects of the beauty shop. Choose soft, snug fitting under things. They can be had in price to fit any purse.

A lovely soft cream and powder keeps you sure of dainty freshness. Dusted over your body while dressing or rubbed into your skin it will be found effective the entire day.

A good carriage, a good walk and an assured way of entering a room—a soft, low well modulated voice—mean refinement and go a long way toward that indefinable thing called charm.

Fashion Resolutions 1927

By Frenchie

RESOLVED that I shall be the "1927 best dressed chicken."

* * *

RESOLVED that I shall keep the subject of clothes ever in mind—and conversation.

* * *

RESOLVED that I shall dress "within my means"—and if my "means" do not prove adequate—then get a—better job.

* * *

RESOLVED that I shall study the art of dressmaking—and in future spend my seamstress' wages on clothes.

* * *

RESOLVED that I shall dress according to my "type"—therefore exercising judgment in the selection of my clothes.

* * *

RESOLVED that I shall use the Weather Bureau as my "guide"—always having a slicker, fur coat, and bathing suit on hand.

* * *

RESOLVED that I shall neither borrow or lend such personal effects as shoes, hose, pajamas or powder puffs.

* * *

RESOLVED that I shall "bargain hunt" every day.

* * *

RESOLVED that I shall discontinue ironing my blouses—the laundry has a better technique.

* * *

RESOLVED that I shall fervently keep these Ten Irrelevant Solutions.

(Continued on Page 30)

In patronizing advertisers please mention "TOPICS"



Miss Dorothy Dwan

Displaying a Recent Importation from Worth.



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INGENUE LEADS

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"IF WE LOVE A LITTLE BIT MORE IN 1927, WE WILL ALL BE HAPPIER."—JUNE NORTON.

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"The Hollywood Topics have just installed a battery of new L. C. Smith typewriters for speed and accuracy."

M. F. BREWER, Mgr.



"HELP KEEP THE WORLD IN A STATE OF HAPPINESS THIS COMING YEAR"—D. W. GRIFFITH

Beauty Topics

By "POLYPHEME"

Health and Beauty are two of the most potent forces in the world today and they may well go hand in hand in this column. The perfect Beauty must include Health—the perfect Health must make for Beauty.

The first and the basic principle for the woman who would be beautiful is to acquire good health. Remember fasting will do much for your health as well as reduce you, only don't overdo it. When your appetite is flagging pay attention to it—it is tired and needs a rest. When food enters your stomach it must be digested and for several hours this occupies the attention of your blood supply. Nature fights disease and weakness in your body through your blood supply. Take most of this away from the front line trench three times a day and the enemy will make marked headway. When an animal is sick he "gets off feed." Instinct tells it to fast and fast it does. Not another mouthful will it eat until vital hunger returns. Natural hunger returns only when health is restored.

HEALTH IN REST

Many women never rest properly. Tired back—tense nerves — perpetual weariness. Doctors agree that complete rest can be secured only when the feet are rested. Step into soft smooth fitting slippers for an hour a day and completely relax. Get seven and one-half to eight hours sleep between the ages of sixteen and thirty. This at least five nights a week. Between thirty and fifty-one needs from seven and one-half to nine hours sleep with an additional "cat nap" just after lunch or just before dinner. Beauty after thirty most decidedly demands rest. Make-up cannot replace loss of sleep.

CARE OF THE SKIN

The wise woman cleans her skin twice a day. Protection from sun dust and wind are essential to the smart woman. Make-up was never meant to patch up blemishes of the skin. The woman who tries to cover up blotches, blackheads and roughness with makeup soon finds these conditions worse than ever. Clean your skin at least twice a day!

ON REDUCING

Everyone seems to be reducing today. Why are the foolish diets, the more than foolish pills, costly steam and electric baths and what else have you? T-B has a dread way of following after these too stringent methods of reducing. Why not swim more? A few weeks of it will give the most awkward woman a graceful carriage—fat disappearing from hips, bust, arms, waist line and abdomen. Its a safe and happy way to start anyway. Then a mineral oil in your salad dressing helps—it has practically no fattening qualities.

EFFECTS OF ALKALI

Out here in California one must always fight the effects of alkali dust on the skin. It results in a lack of natural oil. To offset this use soap infrequently and cleanse with a good cream or oil. This is good also for a sensitive skin and a hard soap should never be used on it—use soap that has a goodly portion of oil in its makeup. At night let a little of your cream remain.



JOSEPH M. SCHENCK WILL FIND HAPPINESS IN YOUR 1927 SUCCESS

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TAILORS



6546 Hollywood Blvd.

Hollywood, California
PHONE: HEMPSTEAD 9978



GERTRUDE ASTOR WISHES HAPPINESS FOR ALL

“DEADLINES”

The Epochal Story of Newspaper Life---By Henry Justin Smith

(EDITOR'S NOTE: That the readers of Hollywood TOPICS are finding DEADLINES a rare literary treat is lavishly evident in the letters of praise pouring in and the laudatory comment to be heard everywhere. Here is the fourth chapter of the fourteen chapter colossus of journalistic life by Henry Justin Smith, famous newspaperman and now managing editor of the Chicago Daily News.

Of these sketches Burton Rascoe said in the New York Tribune: "An entertaining and informing series of accurate stories," and the renowned Carl Sandburg expressed his praise thusly: "It stays with me long after reading. It stands alone among writings about newspapers."

The film rights to DEADLINES, and its mighty sequel, JOSSLYN, are now available through Fred W. Fox, representing Mr. Smith, care Hollywood TOPICS.

4---The Drunkard

Murray's case started before prohibition, and continued after prohibition. So far as Murray is concerned, there is no prohibition.

It started years ago, and hasn't stopped. There seems to be no end to it. Every now and then the Old Man explodes, rolls his eyes terribly, and says there must be an end. Everybody responds, "Yes, that's right; it must be the last time." But one by one, everybody weakens, and here is Murray back on the staff.

We are ashamed of ourselves. We are stupendously bored. The whole thing is an ungodly nuisance. Worse than that, it is a blow to our morale, it is frightful example to the "younger men," it has no excuse even in the name of humanity. It's last shred of justification as a humane thing vanished months ago. There is no reason anywhere; nothing, not the least hypocritical, disingenuous atom of reason, why we should have Murray back on the staff. But here he is.

Sometimes months pass without Murray. He is somewhere else, doing heaven knows what. He becomes a fiction, a legendary person who once worked here, and about whom cluster amusing reminiscences. Then one day we arrive at the office, distributing ourselves to our various desks and duties, and behold! There is a familiar sleek black head half hidden behind a morning paper, a well-known pair of pointed shoes cocked upon a chair. And Murray's half-sheepish, half-defiant grin greets us.

"Hello, Chick."

"Hello, fellows."

We shake our heads as we take up our work. To think that Murray should have come back! To think that he should have the nerve to come back! The fact is both entertaining and irksome; and it goes deeper. It is a symbol of the cycle of the vanishing and returning events to which our lives are attached. The endless activity of machinery the recurrence of the same incidents both within and without the office, the performance of the same work in the same way—it is with things like these that the resuscitation of Murray blends vaguely but pertinently. This makes the fact of his return not only entertaining, not only irksome, but curiously comforting.

II.

Of course there must be one bad boy in every large family, one villain in every cast. And in a modernized office, where personality is better poised than it used to be, there has to be at least one "throwback."

For the most part we in the news-room are regenerate. We are men of family, sober men. Here and there is the face of a reformed drunkard—a face sad and reminiscent. It would be unspeakably shocking should one of these older men, whose career in liquor lies so far behind as to lose even the value of anecdote, come in some morning and break the furniture. Why, he simply could not do it! The completeness with which regeneration has captured the majority of us makes the utter unregenerateness of Murray, his debonair and unashamed irresponsibility, a very piquant thing in our lives. He is like a wine goblet (time of Charles II) among a collection of Mayflower crockery. He is a story of old times. He reminds the older men of their youth.

Whenever Murray comes back, Josslyn, the grey-haired copy-reader, tells once more about the staff as it was when he was first city editor. Even the Old Man is known to unbend, and to relate how when he was a reporter. . . . "Yes, sir, newspaper men were devils in those days. Why, when there was to be a hanging every man Jack assigned to "cover" it used to get drunk, and when it was over they used to come into the office roaring "Danny Deever." And say! Do you remember the First Ward Ball, that terrific annual orgy when politicians, crooks, and libertines used to keep it up until daylight, and reporters had free tickets. The day after the First Ward Ball hardly anybody could come to work. (Chuckles.)

Josslyn digs out or his archives some crude verses, written on such a day:

The morning after the First Ward Ball
Nary a reporter reported at all,
And such as did wore a doleful smile,
Nor did Josslyn's glance his dander rile.

First Fox came in with half-shut eyes,
Vowing at six he began to rise.
He "just couldn't help the train blockade,"
And for the Desk's mercy he earnestly prayed.

Then came Jones a half hour later,
Resembling, we thought, a half-drowned satyr.
"I was out at the ball pretty late," he said
Pressing his hands to the side of his head.

But poor old George never came at all—
They found him asleep when they cleaned
the hall,
From under the table he crawled to the
'phone
And reported for work with a piteous moan.

The First Ward Ball is no more. That generation is no more. "Hinky Dink" Kenna's place is a soft drink parlor. The stories of those days have a flavor like the anecdotes of the California gold stampede. There remains only Murray, who is not at all a physical relic of our drunkard age, but

a sort of reincarnation, mysteriously alive among us, of which we have lost the secret.

In our more solemn moments we realize that he is a terrible figure. This reincarnation is something that should never have been. We ask each other earnestly, "Where does he get it?" and when we ask that we are asking a whole modern society why, if it really was determined to turn a new leaf, it did not turn it so effectively that even Murray could be "readjusted." And sometimes—usually just after he has disappeared again and "left us flat"—we bang our fists down and exclaim: "What's the use of prohibition if it doesn't prohibit?" But not often do we grow so much impassioned about anything. We have to accept Murray with all his implications; we have to reconcile ourselves, day upon day, to the fact that nothing grievous is ever cured, that this plague or that is sure to return, that laws are fifty per cent failures, and that we spend our lives accommodating ourselves to matters that are all wrong and won't grow better. So we balance ourselves in a mood of half-humorous pessimism, shrug our shoulders at irritations and grotesqueries, make epigrams upon our woes—and welcome Murray back.

"Hello, Chick. O. K. again, eh?"

"Hello, fellows. Yes, I'm on the wagon now for good."

He is tapping out on his typewriter an article for the next edition. There is an abnormally clean and alert look about him. A subdued look, too. He has had a haircut, a shave, and a massage. The flesh of his face is fine-drawn, pale, refined by the suffering that has attended his last spree, and especially by the awakening from it. His trimly-built figure wears a new, dark-brown suit that speaks of his latest Herculean effort to convince the world that this is a new Murray. He writes intensely, careful of the diction. Yes, it is all past. Nothing has happened. His body and soul went wandering in a strange spectral land with purple trees and a red sky, from which flashed errie lightnings, and now they have come back, the same body and soul, and dropped without a jolt into a grey world of the normal, and Murray has taken up silently the routine of talking and writing. He even writes poetry. He is a wonder!

III

They say that it is now seven times since he has fallen, and has "reformed."

There is never any warning. He goes on looking just like that, a compact, nicely-dressed fellow writing clean English. He is sent out on an errand of some importance, perhaps. Then—silence. Blankness. No Murray. A typewriter that remains hooded. Letters for Murray in the mail box. "Where's Murray?" "Damn it, where's Murray today?" The city editor slams inoffensive papers and spindles around his desk. Then he smiles a smile that the men have seen before. Then he gets up and goes into the Old Man's room.

The copy-readers begin to whisper and shrug. Same old scandal. They watch Brown curiously when he comes out of the Old Man's room. Brown squares his elbows to his work. The copy-readers can recon-

struct his conversation with the Old Man, even without a clew to it.

"Murray's gone again, Mr. Thain."

"Well, I told you not to take him back. Good God, how long am I going to . . ."

"But you remember I consulted you, and you said we should give him one more chance."

"Don't remember such a conversation. I've always said he was impossible. I've warned you repeatedly not to give him any important assignment. This is just plain stupidity of yours, Brown."

(A hard-breathing silence on Brown's part.) "Where do you suppose he got it?" muses the Old Man's part.)

"Well"

"Well"

The days go by, and nothing is heard from Murray. It seems impossible that anybody could drop so completely from sight. Inquiry is made at his home. His wife has gone back to her parents for the third time. Nobody at the flat except a hovering swarm of bill-collectors. Mrs. Murray, when seen says that this is the end. Her mother reinforces the verdict.

Reporters who occasionally visit bootlegging haunts tell us there is no sign of Murray. Actually it seems as though something must have happened to him this time. We are a little disturbed with each report of an unidentified body in the lake. But this fear is laughed down, and pure blankness again characterizes the case of Murray, except for those piquant anecdotes of "the previous incident." The story he went out to get has long since been obtained by some other reporter, printed and forgotten. The mystery lasts until his reappearance, which is also a mystery.

Once or twice it has varied a little. On one occasion Murray emerged unaccountably during his head long dive into liquor, called up the Old Man at his house at eleven o'clock at night, and asked for a loan of ten dollars. The Old Man roared at him, "I'll loan you a tub of ice, you booze-fighter!" and then started shouting, "Where are you? Where are you?" But in the meantime Murray had hung up. He was gone for six weeks.

One other day of lapse he came into the office late in the afternoon after all the editions had gone and someone else had "done" his neglected story, and insisted on writing the story himself. Brown had gone home, and Josslyn had to deal with the case. He refused to let Murray use a typewriter, so Murray went to the office of a rival paper, and asked to be permitted to write a story for us! They threw him out of that office. He went to a second, where the man in charge treated the matter humorously, led Murray to a typewriter and even loaned him a messenger boy to bring the story to our office, two paragraphs at a time. Josslyn has the pieces yet.

The morning after that exploit in came Chick and upbraided Brown for not printing his article.

"You're fired, Chick," said Brown quietly.

"I—I most heartily regret to hear it," replied Murray, balancing himself carefully. He then took off his hat to the city editor's office boy and disappeared for a month.

During two of his disappearances, as we have now learned, he went to distant cities and worked there. First it was San Francisco, then it was Philadelphia. Each time he was a faithful, reliable employe—for a while. He wrote from San Francisco to Josslyn:

"They think a lot of me here. I've got a strong tin that I'll be made city editor in a few months. Like the town fine. I haven't had any trouble about—you know. Would you mind paying a debt or two with this money-order? Larabee and Barlow, \$5 each. Keep out your own five, of course. I'm never coming back."

Within two weeks he appeared, very downcast. There was the usual secret session in the Old Man's room, and the usual reinstatement.

While he was on the Philadelphia paper he was sent out here to cover a railroad "strike crisis." He was very, very sure of himself. That day he came in, shook hands all around with much dignity, and told us he was going to "sign his stuff." To Josslyn he confided the fact that he and his wife were reconciled, and that as soon as he could find a flat in Philadelphia he was going to send for her. He left breezily to attend the wage conference.

In the afternoon he appeared in our office with his hair somewhat ruffled, and the satyr-like smile that often put us on our guard. He leaned against a desk, and carefully explained that he had somehow missed the conference; asked if he couldn't use our proofs to send a story east. Also he pleaded with Barlow in whispers for quite a while, but to no avail. He left jauntily, colliding with the Old Man in the hall, and saying, "Beg pardon, old chap." We heard nothing more of him for two months. Then came a telegram from the Philadelphia paper: "Look out for one Chick Murray. He may try to get job with you. He drinks."

It was after that that we made our most Herculean effort to save him. We collected a fund and sent him to the "cure." He went most humbly. He returned "cured." His wife herself brought him in, showed him to the Old Man, and tearfully thanked that august person for all he had done. Chick cried, too, and I fancy it was a near thing that the Old Man didn't cry. Murray was given his most formal reinstatement of them all, and the office advanced him two weeks' salary to pay his debts. (I've heard that the Old Man guaranteed the apartment rent for three months.) All this was just before the Volstead act took effect. Of course, everybody felt that if Chick could last until that January first he would be safe. And he did! He worked quietly and effectively far into that January, and the boys who had bet that he wouldn't were forced to pay.

Then Brown had a brilliant idea. He would send Murray out on an assignment to discover whether prohibition was being enforced. He said to him: "Look here, you know where all the joints are. You know all the bartenders. I guess you know better than to take a drink yourself. Here's some expense money. That's all."

"Yes, sir," replied Murray.

Two days later, when he hadn't returned, someone mildly suggested to Brown that perhaps he had dangled too great a temptation before the reformed drunkard, even during a prohibition regime. Brown angrily replied: "He'll come back, and sober. He's cured, ain't he? Don't anybody preach a sermon to me. That fellow knows he can't afford to break faith with George Brown."

Three days more, and behold! Murray did come back. He sat down on Brown's desk, put his arm around the city editor's neck, and made a speech, substantially as follows:

"Brown, you've been—best friend I had. I think you're greatest newspaperman in world, Brown. Thass what I think. When all else fails, rely on good ol' Brown; thass what I say. Brown don't ever ask a feller, 'Where's that story, or those money'; does he, Brown?"

"Where is that story?" demanded Brown, throwing off Chick's arm.

Murray pulled out some silver, laid it before his chief and said, "There." He added, "As-kick-counting."

Just then the Old Man passed through the local room without noticing his protege. Murray craftily gained the door and vanished.

IV

I tell these things not with an eye to humorous anecdote. I tell them only to il-

lustrate the plight we have been in. We have been kind to a fellow worker, we have dared to take pity upon one who is outcast by every standard of "honorable action," and we have been paying the penalty. Why should we be cursed by Murray, the specter of Liquor?

Well, we should not be thus cursed did we not yield to this passion for taking Murray back. And so why have we yielded? It must be that there lurks in us a reprehensible secret delight in his abandonment to habits that we dare not harbor. For we cannot claim so great a natural benevolence as to endure these annoyances and countenance these broken promises just for love. We love Murray; yes, it is true. There is a warm, glad feeling when we find him once more at his typewriter, glancing up at us with that veiled gratitude of his. But our affection will not brook everything. It must be that our subconscious passion for liberty, a passion now strangled in the company of men steadied, reconciled, tamed,, takes form in the delight in Murray, who cannot prevent himself from following his appetites. He is only an intimate manifestation of a fallible world which, perhaps, we understood better than other people do. We pity it more; we tolerate it more. We know that this world has aspirations, as we have, and fails, as we do. It has not been in us to withhold forgiveness from its Chick Murrays.

Nevertheless, this is now certain:

He cannot work here any more. The Old Man has said so—despite appeals from Brown and Josslyn—and if the Old Man is not consistent, who is? And if the Old Man cannot throttle his affection for this boy, and shut the door upon him, who can? It's all over with Murray, so far as the news-room is concerned.

V

Later—he's back. He isn't going to drink any more. He has paid off his debts. He has made peace with his wife. He has a new suit on, and is writing a story, very carefully. This time we think he is saved.

"Hello, Chick. Back again, eh?"

"Hello, fellows. Yes, I'm on the wagon for good, now."

(NOTE:—Next week . . . the fifth installment of DEADLINES . . . the bizarre chapter entitled, "Young-Man-Going-Somewhere." Don't miss it! DEADLINES gets better, week by week.)

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 To all my friends, especially readers of Hollywood TOPICS. I wish them a very happy and prosperous New Year.  
 Henry Justin Smith.  
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"They Kick Themselves Out of The Movies"

*In An Interview With Cecil B. De Mille,
Americas Foremost Director-Producer
Hollywood Topics Learned Why*

"They kick themselves out of the picture business."

Cecil DeMille settled himself a bit more comfortably in the overstuffed desk chair of his elaborate office. I had just asked the question, "What becomes of the thousands who enter movie studios each year, only to totally disappear in a year or two years at the most without having made progress of any importance?"

DeMille was picked on for this question because as a so-called star-maker his list of fortunate choices is an imposing one, including Gloria Swanson, Thomas Meighan, Theodore Roberts, Vera Reynolds, Wallace Reid, William Boyd, Bebe Daniels, Leatrice Joy, Rod LaRocque, et al. At least this pioneer director and producer should have an answer to a query which concerns the scores of young people who think they can act, come to Hollywood and then are lost to sight so far as any permanent artistic success is concerned.

Mr. DeMille tapped with his pencil on a portrait frame which bore two pictures, one of his father, Henry C. DeMille, aspirant to the Episcopalian ministry and later co-playwright with David Belasco, and one of his mother, Mrs. Beatrice DeMille who raised two youngsters, William and Cecil, after a dreamy, impractical father had passed away.

"Perhaps I can best illustrate why we do not discharge these new screen aspirants; why they themselves kick themselves out of motion pictures, by a little incident in my own life.

"My father was once in the wrong when he called me down for an injury to a boy playmate which was not my fault. I behaved very stormily and kept to my room two whole days, insisting father should come to me and apologize.

"He finally came, found he was mistaken. He then said, 'I'll apologize when you are genuine and sincere about the matter. Now you're trying to make an impression, you are doing a very silly piece of acting in your attempt to pose as a martyr. Come up to see me when you can be Cecil DeMille and not a cheap imitation of Edwin Booth—and I'll gladly apologize.

"Nine tenths of the thousands who fail after one year of trial do so because they were no more genuine and sincere in their attitude towards pictures than I was in the incident just related.

"The first insincere class includes those who think of films as

merely an easy way to earn a living. They pass quickly because they have no ambition to give anything to pictures! They want to take out a fortune without putting anything back in return. People like that merely waste their time.

"The second class of failures encompasses those who could act but are too lazy to create in their own way, seeking rather to copy a Valentino, a Meighan, a Swanson or a Joy, or some other outstanding person who has triumphed on the screen. These eliminate themselves because in trying to



**CECIL B.
DE MILLE**

STAR-MAKER

who definitely created
into stardom, Gloria
Swanson, Thomas
Meighan, Theodore Rob-
erts, Vera Reynolds,
Bebe Daniels, Leatrice
Joy and Rod La Rocque.

copy, they lose all ability to create.

"Until a screen aspirant approaches the screen with sincerity he or she will fail to grasp the reason for the success of the Valentinos, LaRocques, Swansons et al; namely that these people have analyzed the attractive qualities of their own individual personalities, and by long hours and exceedingly hard work, learned the difficult methods whereby these qualities can be successfully projected from a picture screen to millions of people in a thousand cities."

My next question was natural. "Were any of the stars you have made on the wrong track when they came to you?"

"Yes," answered DeMille, "I picked Bebe Daniels because of a certain piquancy I saw in a Hal

Roach comedy. But when she walked into my office she was bowed over like a young gorilla and to make her walk correctly was the first step in transforming her into the assured, confident, poised actress of today.

"I had virtually to fire Leatrice Joy to make her come to herself.

"She came to me for 'Saturday Night.' She was a capable actress but she was cold, restrained, she did not give me the strength the part needed. She was held back by forces within her of which she was not even aware.

"I was trained under Belasco. I remembered how he made stars. I called her into my office, with her brother as witness, and flatly told her that she was through. She broke down and cried, falling down by the side of my chair crying that it would ruin her career, etc. In the midst of this I said, 'Look at yourself. See how loose and relaxed you are, note how your body lies, your arms. That's

with me. I had been deluged with her praises and agreed to give her a trial. She was beautiful, graceful, and she had some stage experience and out of hundreds of newcomers she stood out as apparently possessing unusual possibilities.

"We came to a scene where two very clever woman players were putting over a very subtle, delicate bit of business. I glanced around—she was with an actor behind the cameras, while in the place she should have been, was an actress of twenty years experience, poised, thoroughly qualified. This experienced 'trouser' knew so well how hard technique is to master that even with twenty years behind her she felt she could get something out of this closely knit sequence, done admirably by two players who had spent years building themselves up to a point where they could adequately attempt such a scene.

"But what about the financial question?" I asked, "Most extras are lucky if they can earn \$25 or \$30 a week—and to have to struggle along on that for several years must interfere with the time they can put in learning 'technique.'"

Mr. DeMille pulled out a bulging wallet and extracted a small paper disk. It said "Good for one pint of milk."

"I show this to the many youngsters who come to me, knowing that they'll have to quit, that they can't keep going on the money they get as beginners. That milk ticket is a reminder and a duplicate of similar ones which I used when, as an actor, I was out of work for three months and walked daily from 14th to 125th street in New York to save a nickel to buy nourishment for my daughter, Cecilia, now a grown girl. These film youngsters think that I, with my yacht, my ranch, my autos, am entirely out of sympathy with their troubles. Believe me I know—and when a boy like William Boyd, triumphs over hall-room conditions, I'm acutely conscious of every hard knock he's had. Boyd came to me six years ago. He started as an extra. His progress has been slow and sure—and because he has stuck to it despite battering he's mighty close to the top—while behind him are thousands who started the same year but were too lazy to stand the gaff.

"Because a name suddenly starts to be talked about people say, 'My what a sudden rise.' There's no such thing as a sudden rise. The people who are coming to the fore now are those who have earned their places by hard work. The day of 'accidents' is over."

As Mr. DeMille walked out of the room for a moment I took another look at "Exhibit A"—the milk ticket. Around me were all the evidences of wealth and success. I thought over in my mind the various things I had heard

(Continued on Page 29)

A Good Play Breathes

BY ELISE DUFOUR

A Story Based on the Discovery and Unfoldment of Natural Rhythmic Technique of the Body

The play is the thing! This I gather from reading the Hollywood TOPICS. One article says no matter how good star or director may be, a vapid picture will not hold any kind of an audience. Certainly this is a self-evident fact—but not all the fact. For the better the play, the deeper the human emotions that are its theme; and human emotions take the breath.

A good play breathes. The difference between life and death is breath. To increase ones measure of aliveness is to breathe wider and in rhythm. In "The Eagle of the Sea" the hero rescues the lovely lady who is dashed furiously about the picturesque streets of New Orleans in a run-away. He, hanging on to the bridle of her foaming steeds conquers without losing breath,—his collar immaculate. A boy sitting next to me laughed and said, "How does a fellow do that without a drop of perspiration?" In the same picture the heroine's sensitive face speaks in breathless suspense but her hands, feebly moving toward her lover, are dead, breathless things.

In striking contrast Charlie Chaplin breathes, and stops breathing. His eyes do not register his inferiority or surprise merely on the surface. His breath pulses his emotion from the very center of his solar plexus. He has that thing that we hear so much about—rhythm, bodily rhythm. Bodily rhythm is not concerned with making motions to music, but is altogether an internal thing. Charlie Chaplin does not move his body about with the effort to be funny. He falls, slides, leans, walks on the pulse of his breath. He can snap his rhythm at any moment. A broken rhythm makes either comedy or tragedy; but one must have rhythm before one can break it.

Now, of course, a rhythmic breather does not think of his breathing in acting more than in swimming. In the first case breathing becomes technique absorbed into expression; in the second, breathing is translated into speed and distance. All actors have some great moments, but those moments should be like pearls on a string. The string should be unbroken, and figuratively speaking, the string rests upon the measure of aliveness the artist has to give to the picture.

All real directors recognize the value of rhythmic movement. But because the torsos of the actors are dead, the director is forced to resort to the stimulus of senti-

mental music to whip up the emotions from "the outside in," or he must depend upon the ticking of a metronome to accomplish the correct tempo of movement. Sentimental music only encourages smiles and roundabout movements, and the metronome never made an artist either in music or acting.

By such methods tone cannot be produced. Tone is the difference between art that is moving and alive, and imitation which is static and dead. A violinist must play with tone to be an artist, and an actor's body must also project tone, if he is to interpret a great part in a thrilling picture. D'Annunzio in his "Flame of Life" describes that exquisite woman, Eleanora Duse, as she reclines against the white column of a Roman temple. She is conspicuous in a great crowd assembled to listen to the recitation of Italy's greatest poet. Her solitary figure sweeps across the space to him in limpid tone. D'Annunzio says, "The beauty of form is the beauty of movement," and movement there is in repose as well as in action."

Cecil B. DeMille says in the Hollywood TOPICS of October 23, 1926, "I feel that individual critics quite frequently make mistakes in their judgment of photoplays—but that the public as a whole never errs." By the aid of the dramatics taught in the public schools, by experiments made in the Little Theatre movements, and with the moving picture projector so skillfully employed by many girls and boys and also by the inspiration given in the studios where rhythmic expression is taught, the public is becoming educated. More and more audiences are rejecting the picture in which the director and the camera man do all the acting.

Better plays, by all means! But the actor must fit the play. More reality, more thrill in the story will necessitate better training in the actors. The artist whose fan mail will grow with each succeeding picture must consider moving rhythmically from "the inside out." The public has begun to demand a vital something which can be attained only as the result of breath being translated from emotion into motion.

EDITOR'S NOTE—Another forceful interesting article by Miss Dufour will appear in next week's issue.

Hands Across The Sea

BY DICK GERSON

American Directors and Producers Need Have No Fear of the Foreign Menace---There is None

We suddenly find ourselves—for no reason at all, folks—waxing faintly epigrammatic. This being lifted intact from Will Durant's awfully good Story of Philosophy: "Do you know," asks Emerson, "the secret of the true scholar? In every man there is something wherein I may learn of him; and in that I am his pupil."

To deny the Great Emerson the sagacity of his aphorism would be the unreason of fools, and comparable only to the crux of Hollywood's most pertinent and immediate problem—that German-American thing. And to attempt to deny the veracity of its importance would be a new kind of folly—something akin to insanity. Allow us, of Hollywood, at least our mental equipment, however poor that may be.

And too, allow us to turn Innocent Bystander, making bold to hit at the heart of it all.

That is, we of America are unwarrantedly jealous of the artistic achievements of the Germans. And one doubts if we should be. For, after all, just what is art, and why should we be under subjugation of that which we cannot lay finger upon? Unless it is because of that inexplicable fear of the unknown, a something that has withered the stoutest hearts of our bravest heroes. Yet here—stupidly enough—we enter the doubtful field of metaphysics and attach a complexly and profoundly to the very simple. Art, the dictionary has it, is "the practical application of any science, particularly those in which mind and imagination are chiefly concerned." And who are we to inaudibly confess that American picture talent lacks the mind and imagination of ye foreigner? Piffle!

Let us, for the once, look at this quietly and sanely. The Germans are showing us nothing new in picture making; unless, perhaps, a few trick camera angles. All the rest has been done in this country years ago—and has proven a dismal financial flop. DeMille, Griffith, Vidor, von Sternberg, Robertson, Chaplin, Walsh, De Grasse, Brenon, Baggot, others, have given us fine art, very fine. "The Whispering Chorus," "Broken Blossoms," "The Jack-Knife Man," "Salvation Hunters," "The Enchanted Cottage," "A Woman Of Paris," "Thief Of Bagdad," "The Girl I Loved," "A Kiss For Cinderella," "The Home Maker,"—if these are not the very essence of art, then what, in the name of the continental, comprises the artistic? But their notorious history is known to all of picturedom;

they were complete box office wash-outs. And film producers simply must keep both eyes on the inevitable dollar; and gauge the public's taste accordingly. Hence, if "Up In Mabel's Room," will suck up the shekles, and "Lazy Bones," will drive them away, why, give them "Mabel" every time. And why not?

But we digress. (Our promise of quietude and sanity has been quite shattered.) To carry on: We have nothing to fear from these Germans, and but a few minor tricks to learn. But they, in turn, have much to learn from us. This one big lesson, at least; e.g., to combine commercialism and entertainment in one and the same picture. It would do them well, not us, to heed the words of the erudite Emerson. And if this be a new angle, make the most of it, and may the very Saints be praised!

And so—let the Germans make the art, and we'll make the money—and dab here and yon at something higher.—Is everybody happy? Well, then sit right down, boys, and we'll plunge right into that something called a soul.

Captious critics have claimed that the Germans have injected no such thing as a soul into their pictures. The point taken is rather the bunk. We haven't the slightest idea of what a soul is. Then why say that this or that picture is devoid of one, and that the next and the next picture is surfeited with one. Is it not ridiculous in the extreme? And, as far as we know, are not emotion, passion, and drama, merely the off-spring of an overwrought soul? And were not the films "Variety," "The Last Laugh," "The Waltz Dream," and the more ancient "Passion," and "Deception," just dripping with these very qualities? And did they not stir into action one's body and soul, as well as one's mind? It is quite possible. All this is not in defense of our Teutonic rivals, but rather in the nature of a miniature tirade against those men who attempt to catalogue a soul—the like of which they know nothing.

But, having dealt with heart and soul, there is still another link to this endless chain. As it is also claimed that the Germans, more often than not, get lost in their technicalities, and willfully sacrifice story for hallucination, or illusion. And this point is not without foundation. But one doubts if the story, or even story value, is lost in these pictures.

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HEALTH TOPICS

By Dr. L. P. Clarke

Believing that the subject of diet and health is one of vital consequence to the motion picture profession, Hollywood TOPICS takes pleasure in announcing that Dr. L. P. Clarke, famous dietician will write a column on these matters every week and will be glad to answer any health questions our readers may care to submit. Stamped envelopes must accompany inquiries.

It is seldom that two people find agreement on the subject, or application of DIET. One doctor may authorize the eating of only cooked foods, another only raw foods, while yet another will claim that if you eat meat in any form you are eating corpse. Theories are obsolete and we do not want them. Facts are the essentials and are based on scientific investigation. Therefore what applies scientifically to day will do so generations hence.

The great weakness in modern therapeutics, which means the art of healing, is the absence of, or antagonism to, professional agreement on the essentials and this reflects ignorance of the principles involved.

There is no known panacea (cure all) in these matters, therefore it is absurd to presume that everything can be cured by any one method alone such for instance, as DIET. The CHIROPRACTOR, OSTEOPATH or MEDICO who recognizes symptoms that are due to faulty DIET should not rely upon manipulations, adjustments or medicine alone to correct the condition. Neither should he rely alone upon DIET to correct a condition arising from accident, malformation, subluxation or of pathological sequence. It is therefore preposterous to believe that anything and everything can be cured by DIET, Chiropractic, Osteopathy, Medicine or Mental Healing alone, but the judicial application of any or all of these arts is necessary to the one end of restoring the patient by the shortest route, to a state of well being.

The CREED of every doctor SHOULD be to think FIRST of the welfare of his patient—if he does so, he is truly a big man.

Physiotherapy, which means the natural application of methods for the treatment of disease, is becoming more and more popular and probably covers the biggest field today in the healing arts. DIET is included in Physiotherapy as is also CHIROPRACTIC and OSTEOPATHY. The medical profession have noted the worth of PHYSIOTHERAPY and are assimilating it at a rapid pace at the great and good sacrifice of the inorganic and harmful and promiscuously administered medicines.

DIET will most certainly, aid in the cure of many ailments and is all important in a few, while I might say that at times the entire absence of food is all essential. Strange as it may seem the DIETS that are worth while are very simple. In fact we have but SIX essential elements of food—PROTEIN, the tissue builder; SUGARS, STARCHES and FATS, the energy or fuel producers and WATER and MINERAL MATTER. This MINERAL MATTER is by no means the least important because it is upon the organic minerals that we rely for our well known chemicals such as iron, phosphorous, sulphur, magnesia, chlorides, valcium, etc.

Food is the source of all human energy as well as animal energy, therefore the problem of nutrition is also the problem of life. A well person does not need a diet only to the extent of not over eating or acquiring a

one-sided diet. If you are over or under weight you probably need a diet, but every man is a law unto himself and what might be overweight for yourself might probably be normal for your neighbor. I believe only a doctor can tell you this. These so called weight tables are only approximate and there is considerable latitude each way for a given height and age.

Balancing the proportions of food is very important, to procure the essentials necessary to replace worn out tissue, make new tissue, or supply fuel and energy and the minerals to maintain the body in a healthy condition without excess but with sufficient bulk to maintain intestinal function and elimination. Normal proportions of the different foods should be, approximately—PROTEIN ten per cent, FATS about twice as much as protein and CARBOHYDRATES twice that of fats and always include the mineral and vitamine foods in addition.

Anything taken into the body in excess becomes a toxin or poison, meaning that any one article of diet that is eaten in excess might become an irritant to your body while no doubt you were of the understanding that it was excellent for you and proceeded to get enough of it. Remember enough is enough and too much is plenty. I have had patients tell me that a doctor explained to them that white refined sugar was not a fit product to eat, and I agree thoroughly, and for the patient to eat honey instead as it was a natural sugar, and I still agree perfectly, but he did not go far enough with his suggestion and when the patient came to me she explained that she and her entire family were eating honey every meal and actually by the spoonfuls as tho it were a side dish. Never eat honey in greater quantities than you would any other concentrated sugar or syrup even tho it is a natural product. I have also suggested cranberries on many occasions for a torpid liver and if I should not remember to warn the patient they were only good so long as there was the desired reaction which lasts seldom more than a few days, I would probably find the patient eating cranberries every meal and between times for good measure. Many people believe that if a little does some good a lot must do more good. Include lemon juice, orange juice, sauerkraut, buttermilk, nuts and the like but do so in moderation and over irregular intervals. Avoid overloading the system with any one article of DIET.

OH! PERCY!!

Ellswoth Thane, author of "Echo Answers" has inscribed her new published work to Percy Marmont. It is entitled, "Riders of the Wind" and in the character, Dorin, she has aptly described Mr. Marmont in the following terms. "Too thin and some what weather beaten, but young and unmistakably Eton, Oxford and the West End. Nothing brawny, nothing grim, nothing at all ruthless about him. A quiet, low voiced man with little crinkles around his eyes when he laughed. And you caught the lean line of his jaw, or a glance like a scalpel on the soul * * *." Now, I ask you, what more could Mr. Marmont ask of the lady?



"BOOST FOR A BETTER, A BIGGER YEAR IN EVERYTHING"—CLARENCE BROWN.



MISS LILLIAN GISH HAS A HEART FULL OF GOOD WISHES FOR ALL

STUDIO NEWS—SHORTS

NO MORE MECHANICAL GAGS FOR COLLEEN MOORE

Colleen Moore's production plans for the remainder of the 1926-27 film season and for the 1927-28 season to follow, have been decided upon by John McCormick, producer of her pictures.

In making the announcement, McCormick made it clear that Miss Moore's program will consist chiefly of comedy. Production for the new year will start off with "Naughty But Nice," an adaptation of the stage farce, "Miss George Washington." The story is laid in a girl's finishing school in the east. In this production, McCormick has promised to inject new blood, both in direction and supporting cast. He is searching the field and expects to announce both a new director and a new leading man.

The next picture will be, "Oh, What A Life!" This will be an adaptation of A. H. Giebler's original story which sets forth the experiences of a girl member of an itinerant theatrical troupe. Later in the story the girl becomes a printer's "devil" in a small town newspaper office.

These two pictures will complete the star's 1926-27 series and an unusually lavish picture will start the 1927-28 group, according to McCormick, plans for which will be made known when pending arrangements have been completed.

Miss Moore is now enjoying her first rest in nine months following the completion of "Orchids and Ermine," a comedy of modern life in New York City. It was an original story by Carey Wilson who also made the adaptation. Alfred Santell directed Miss Moore in "Orchids and Ermine" and the entire company spent several weeks in New York making exterior scenes.

The comedy platform has been decided upon definitely by McCormick.

"The comedy rule for Miss Moore has been broken twice in three years she has been under contract to First National," said McCormick. "The first break was made for the purpose of filming 'So Big' and the second for 'Twinkletoes,' her most recently released production.

"Both times the break was made to enable Miss Moore to give her followers something different; dramatic roles that would give her opportunities of a different sort. Hundreds of letters received following each of these pictures have made it clear that in each case the move was a fortunate one. These pictures have attracted new fans and have

satisfied the demand of her other followers for a change.

"A steady diet of any kind becomes monotonous and a change is a needed tonic. And while in the main, her productions will emphasize comedy, Miss Moore will continue to make from time to time pictures of a different type."

THALBERG SIGNS LIPTON EXCLUSIVELY

Lew Lipton, who wrote the original story and screen adaptation of "Red Pants," which is to be directed by Edward Sedgwick, has been given a new contract which will retain all his services exclusively with Metro-Goldwyn-Mayer, it was announced by Irving G. Thalberg, associate studio executive.

Lipton is now writing an original comedy called "Blue Birds," which is also to be produced by M-G-M at an early date. He collaborated with Al Cohn on "Frisco Sally Levy," which is to be William Beaudine's initial directorial effort for M-G-M, and also collaborated with Edward Sedgwick on the original story, "Tin Hats," which the latter directed.

Lipton has been affiliated with the studio during the last three years.

XMAS PARTY FOR REDDY

Joseph Reddy, the W. K. gentleman of publicity, received a most acceptable present early Christmas Day from Mrs. Reddy, in the form of a lusty young son—Joseph Gordon Reddy is his moniker. Congratulations!

Jack Warner Picks New Camera Man

Photography is as important to the success of a production as acting or story, according to Jack L. Warner, vice-president in charge of production for Warner Brothers. This statement was made when Hal Mohr, noted cinematographer, was signed on a long term contract by the Warner company yesterday. Mohr's contract came as the result of his unusual work on "The Third Degree," starring Dolores Costello, which has just been completed under Michael Curtiz' direction.

This production contains some of the most unique of camera angles. The first production on which Mohr will function under his new contract will be "Bitter Apples" to begin next week.

BARTHELMESS PREPARING FOR MOVIE FIGHT

No sooner had the First National Star returned from two months' vacation spent abroad and in the East, than he set to work accumulating a wardrobe for his picture, "The Patent Leather Kid," the first under his new contract.

The dominant note of his costumes will be the shiny black of patent leather from which "The Kid" derives his cognomen. He is also engaged in studying the script and attending local fistic encounters to gather atmosphere for the ring battles in his forthcoming picture.

"The Patent Leather Kid" will be directed by Alfred Santell and produced by Al Rockett. It was adapted by Adele Rogers St. Johns from an original by Rupert Hughes and the continuity is by Winifred Dunn.

Plan New Theatre Chain for Coast

Reports give Al. Lesser credit for elaborate plans having to do with a new chain of west coast theatres to include Hollywood and Los Angeles and his entrance into legitimate dramatic production.

It is also rumored that while in Europe he purchased the American rights for twelve plays for production in Hollywood, Los Angeles and San Francisco.

Arthur Mackley Succumbs

Known throughout the picture world and among fans as one of screenom's earliest "sheriffs" Arthur W. Mackley, actor, director and writer, succumbed to pneumonia last week at his residence 1658 Griffith Park Avenue. He was 67 years of age and beside his record as an actor had achieved success as a director for the old Reliance and Majestic, then operated by D. W. Griffith and before that a pioneer with the old Essanay.

NOT ONLY LONDON

Much ado being made in London over two people—twins—who think alike. Even medical men have been probing the mystery of their vital synchronization. When they get through with that they might come over here and find out why most film producers think alike.

OH! BEULAH!

Beulah Vaughn makes the easy statement that "Every Woman Is a Natural Actress." I'll bet a Chinese jit that she never looked at the movies.

RECORD IN GERMANY SET BY BEN HUR

On the same page in the Sunday Examiner were two featured news articles and their relationship is unique. One called attention to the fact that "Ben Hur" had set a marvelous record for attendance and that the management was preparing to celebrate the event by handing out a present of 250 marks to the 100,000th person who passed through the doors, and the other spoke of the cost of living soaring sky high. It would seem that no matter what happens the movies get them and coincides with a statement made some time ago by a Washington statistician that in every section where a strike breaks out there the attendance at the motion picture theaters jumps to capacity.

JAMES ABDUCTS BRIDE

Gardner James, newly made star of Inspiration Pictures, and Marion Constance Blackton, well known scenarist and daughter of Commodore J. Stuart Blackton, were married Sunday in the Church of the Angels by the Reverend Father Francis Wilson.

They left immediately by airplane for Coronado, where they will spend their honeymoon, leaving the reception held at the home of Mr. and Mrs. Phillip Schuyler Kamm quite in the lurch by their hasty and surreptitious departure. Many distinguished film folk attended. Mr. Kamm was best man and Mrs. Kamm matron of honor. Patsy Ruth Miller and Mary Astor were noted as bridesmaids, and among the ushers were Percy Marmont, J. Boyce Smith, Frank Schwab and Morley Browncomb.

SOME QUESTION

Gene Ross in the Examiner asks: "Why do women dress?" Of course, this is a very pertinent question that most of us men have asked for centuries. Glad someone has at last put it in print.

E. Mason Hopper will direct three more feature pictures for Metropolitan, according to rumors now floating about the Santa Monica studio.

ROSES, ROUGES AND ROMANCE

Marcella Daly, charming leading lady in "Roses, Rogues and Romance," a William Fox production, directed by Jess Robbins, has completed the leading feminine role and will take a short vacation. Ralph Satterly, Grace Goodhall and Leslie Fenton are in the cast.



HARRY
LANGDON
AND
BETTY
BAKER
IN
"LONG
PANTS"
ARE—



MATIESEN RETURNS

Otto Matiesen, one of filmdom's greatest character actors, returned from San Francisco. Otto toured through the Yosemite and declares it gave him the biggest thrill of his life.

Reginald Barker will direct the "Branding Iron," according to a statement made by Louis B. Mayer, recently.

Fred Newmeyer will direct Mildred Davis in her first feature for Paramount.

HANDS ACROSS THE SEA

(Continued from Page 19)

That it is compressed and submerged into the limbo of near oblivion, is possibly so; but to say it is lost would be stretching the truth too many notches. Surely no more moving, no more simple, no more powerful a story than that of "Variety," has ever come to our notice. The spirit of the telling of "Variety," is strikingly comparable to that of the venerable "Broken Blossoms." The same emotionalism, tragedy, simplicity. The former coined money, the latter lost money. The why and wherefore of this, no one knows. And so, if these foreigners care to gamble further on similarly treated pictures, why, that's their risky business, not ours. We have had our lesson.

At the present writing I can recall but one glaring example, Germanically speaking, of a simply grand story that lost out somewhere along the line. I refer to "The Waltz Dream." It makes one shudder to contemplate what our own Herbert Brenon would have done with such magnificent material. As it stood, it was an excellent picture. But Berger the German director, utterly lacked a sense of the dramatic, but in its stead gave us some of the most exquisite pictorial gems of the year. And so it is!

As we pull up to a halting conclusion we cannot help but wonder: Why all the howling, the bickering, the turmoil, the writings, over this German-American affair? We have nothing to fear from them and little to learn. We are making money and we amuse our patrons. We are frankly inartistic and we're one big family. And, most of all, we greedily gobble up the cream of German genius as fast as it can be churned. So what difference does it make if the fellows do intrude? The German hold-outs don't bother us; the

talent of other countries doesn't matter a great deal.

And—if these fellows want to play in our back yard, why, let's be clubby, and join hands across the sea. And give them a bat and ball to play with; and a few marbles, to boot. Let's teach them our games, and, if they wish, they can show us a few of theirs. And if they do not so wish—it doesn't matter very much. We can still have an awfully good time.

Boy, page Mr. Emerson—Mr. Ralph Waldo Emerson.

EDITOR'S NOTE—This is the first of a series of up-to-date articles by Mr. Gerson. Other interesting ones will appear from time to time.

BILLIE DOVE TO BECOME WRITER

Billie Dove is going to become a fiction writer!

The First National featured actress will not desert motion pictures to try her fortune in letters. In fact, she hasn't a literary career in mind; but she does think that a motion picture actress ought to be able to write one novel of film life.

The book will be started immediately after Miss Dove finishes her recent film role, in which she is co-featured with Lewis Stone and Lloyd Hughes—"An Affair of the Follies," which Al Rickett is producing for First National, with Millard Webb directing.

GAVE UP PRIESTHOOD

After five years as a divinity student in Italy, Gino Corrado, who plays the role of an Arabian chieftain in Richard Barthelmess' picture, "The White Back Sheep," at the Strand this week, gave up his chosen field to come to the United States. Shortly after, he entered films. Corrado has one of the most unusual backgrounds of any screen player.



After a day's work in "LONG PANTS"

Harry Langdon patronizes the

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SCREEN AND STAGE ATTRACTIONS

What They Are——Where They Are

THEATRES

INFORMATION GUIDE TO L. A. THEATERS (On the Stage)

BELASCO, 11th and Hill Sts.—“The Son-Daughter.”
BILTMORE, 5th and Grand—“Old English.”
EGAN'S, Figueroa at Pico—“White Collars.”
EL CAPITAN, Hollywood Blvd. at Highland—“Lady Frederick.”
MAJESTIC, Broadway at 9th—“Prince of Hawaii.”
MASON, Broadway at 2nd—“Castles in the Air.”
MOROSCO, 744 S. Broadway—“Love 'Em and Leave 'Em.”
MUSIC BOX, Hollywood Blvd. at El Centro—“Music Box Revue.”
ORANGE GROVE, 703 S. Grand—“One Man's Woman.”
PLAYHOUSE, Figueroa at 9th—“Cradle Snatchers.”
POTBOILERS ART, 1044 S. Hope St.—“Processional.”

(On the Screen)
ALHAMBRA, Hill at 7th—“The Flaming Forest.”
BROADWAY PALACE, between 6th and 7th—“The Last Frontier.”
CRITERION, 7th and Grand—“The Flaming Frontier.”
LOEW'S STATE, 7th and Broadway—“Subway Sadie.”
METROPOLITAN, 8th and Broadway—“The Canadian.”
MILLION DOLLAR, 3rd and Broadway—“The Scarlet Letter.”
RIALTO, 8th and Broadway—“God Gave Me Twenty Cents.”
CARTHAY CIRCLE, Carthay Circle—“What Price Glory.”
FIGUEROA, Santa Barbara and Figueroa—“Summer Bachelors.”
FORUM, 4050 West Pico—“Beau Geste.”
EGYPTIAN, Hollywood — “The Better 'Ole.”
TALLY'S, 833 S. Broadway—“The Midnight Sun.”

The CINEMA

Five new attractions are offered at the picture houses this week. They include “Summer Bachelors,” featuring Madge Bellamy, at the



Figueroa, “The Canadian,” with Thomas Meighan, at the Metropolitan; Dorothy Mackail in “Subway Sadie,” at Loew's; “Footloose Widows,” featuring Louise Fazenda

and Jacqueline Logan, at the Uptown; and “The Scarlet Letter,” with Lillian Gish, at the Million Dollar.

Holdover and return attractions include “The Better 'Ole,” Egyptian; “Beau Geste,” Forum; “Bardelys the Magnificent,” Criterion; “What Price Glory,” Carthay Circle; “The Price of Success,” Hippodrome; “The Flaming Forest,” Alhambra; “The Last Frontier,” Palace; and “God Gave Me Twenty Cents,” Rialto.

“Canadian” at Metropolitan

Thomas Meighan in “The Canadian,” a Paramount picture, directed by William Beaudine, is the attraction at the Metropolitan Theater this week.

This is a drama of the Canadian wheat fields, adapted by Arthur Stringer from W. Somerset Maugham's play, “The Land of Promise.” It was screened in the foothills of the Alberta Rockies while the annual wheat harvesting was being done.

Lillian Gish in “The Scarlet Letter” is now playing at the Million Dollar. The story is a screen adaptation of Nathaniel Hawthorne's classic of the same name, with Miss Gish in the role of Hester Prynne. Victor Seastrom directed, and the supporting cast includes Lars Hanson, Karl Dane, Henry B. Walthall, Marcelle Corday, and Jules Cowles.

Lois Moran at Rialto

“God Gave Me Twenty Cents,” featuring Lois Moran and Jack Mulhall, opens its engagement this week at the Rialto Theater. Members of the cast include Lya de Putti and Buster Collier.

“Beau Geste” at Forum

Herbert Brenon's picturization of “Beau Geste” is now in its fifth week at the Forum Theater, where it is being shown twice daily with all seats reserved. “Beau Geste” is a mystery adventure story of the love and self-sacrifice of three brothers who enter the service of the French Foreign Legion.

War Drama Continues

“What Price Glory,” the screen adaptation of the famous play by the same name, is continuing its run at the Carthay Circle. The cast includes Dolores Del Rio, Edmunde Lowe and Victor MacLaglen.

Criterion Has “Bardelys”

“Bardelys the Magnificent” is now having its first downtown showing at the Criterion Theater. The play features John Gilbert and Eleanore Boardman. Others in the

cast are Roy D'Arcy, George K. Arthur, Karl Dane, Arthur Lubin and Emily Fitzroy. Little Anne Leaf is featured at the organ.

“Last Frontier” Continues

Continuing at the Palace will be the “Last Frontier,” with William Boyd and Marguerite De La Motte. Other members of the cast include J. Farrell MacDonald, Jack Hoxie, Mitchell Lewis, Sally Rand, Junior Coghlan and Gladys Brockwell.

“Summer Bachelors” Opens

“Summer Bachelors” is the title of this week's offering at the Figueroa Theater. The film is adapted from the story of the same name by Warner Fabian. The cast, headed by Madge Bellamy and Allan Forest, includes Matt Moore, Lelia Hyams, Clifford Holland, Charles Winnegar, Walter Catlett, Hale Hamilton, Olive Tell, James F. Cullen and Charles Esdale.

“The Price of Success”

The first local showing of the film, “The Price of Success,” will be offered as this week's attraction at the Hippodrome.

The cast is headed by Alice Lake. Other members include Alma Bennet, Lee Shumway and Gaston Glass.

Double Bill at Uptown

The Uptown offers as its attraction this week “Footloose Widows,” featuring Louise Fazenda and Jacqueline Logan. As an added feature on the program will be Abe Lyman, well-known jazz exponent, and his Brunswick Recording Orchestra.

“Better 'Ole” Nears End

Syd Chaplin, in his characterization of Old Bill in “The Better 'Ole,” continues to be a popular offering at the Egyptian. The Vitaphone prologue also proves a feature of interest. The bill is now in its closing weeks.

The STAGE

Prominent among the new offerings at the theaters is the appearance of George Arliss in John Galsworthy's “Old English,” at the Biltmore Theater.



“Lady Frederick,” by W. Somerset Maugham, starring Pauline Frederick, traction at El Capitan, and “One Man's Woman,” another new offering, has opened

at the Orange Grove Theatre.

Other attractions include “White Collars,” Egan; “Love 'Em and Leave 'Em,” Morosco; “Prince of Hawaii,” Majestic; “Castles in the Air,” Mason; “Cradle Snatchers,” Playhouse; “Processional,” Potboilers; “The Son-Daughter,” Belasco, and the Music Box Revue, Hollywood Music Box.

At the vaudeville houses will be Maude Allen, topping the Orpheum bill; Aileen Stanley, Hillstreet headliner, and Mary Haynes, the principal Pantages attraction.

Arliss at Biltmore

John Galsworthy's “Old English,” featuring George Arliss, opened Monday night at the Biltmore Theater. Members of the cast include Molly Johnson, Ivan Simpson and

Louis Sealy.

“Castles” at Mason

“Castles in the Air” is continuing its run at the Mason Theater. Colorful costumes, clever dance effects and catchy tunes characterize this offering. The cast includes Juanita Wray, Perry Askam, Wynne Gibson and Ray Raymond.

Comedy Continues

“Love 'Em and Leave 'Em,” New York success, is continuing its run at the Morosco Theater. The cast includes Alma Tell, John Litel and Elizabeth Allen.

Hawaiian Operetta Continues

“The Prince of Hawaii” continues its run at the Majestic Theater. An entire Hawaiian cast is featured in the operetta, which introduces many phases of the life in the Hawaiian Islands.

“One Man's Woman”

Michael Kallieser's comedy drama, “One Man's Woman,” is this week's attraction at the Orange Grove, under the management of Ernest McCauley of New York. Harland Tucker and Nancy Carroll are seen in the leading roles. “One Man's Woman” is the same production that played in New York for more than a year, and is now in Chicago.

“Lady Frederick” at El Capitan

Pauline Frederick, in “Lady Frederick,” by W. Somerset Maugham, is the attraction at El Capitan. The play is a comedy drama and the action takes place in Monte Carlo.

(Continued on Page 29)

SOCIETY

By Helen Unity Hunter

FAIRBANKS DINE EIGHT

Mr. and Mrs. Douglas Fairbanks on Christmas Day had as guests at their home Mrs. Charlotte Pickford, Miss Rosemary Pickford, Mr. and Mrs. Allan Forest, Mr. and Mrs. George Fawcett, Miss Marjorie Daw and Bennie Zeidman.

ADRIAN JOHNSON MAY JOIN

Mrs. Thomas A. Johnson, mother of Adrian reports that her son may sail for America soon and become a resident of California. With him will be his bride of six months, the former Margaret Cloud, who was playing with a British Film Company when he met her. They were married in London six months ago and have been there since.

AND, NOW, DIXEY

Henry E. Dixey, nationally known comedian, has retired from active stage work and will make his home here. One of his first reunions was that with C. M. Pyke, who for the past fifteen years has been associated with the Mission Play and was Dixey's former manager.

CARMEL MYERS HOSTESS

Miss Carmel Myers entertained at dinner in the Ambassador recently. Guests were Mr. and Mrs. Robert Z. Leonard, Miss Rosabelle Laemmle, Misses Irene and Edith Mayer, Miss Bessie Love, Miss Patsy Ruth Miller, Jerry Miley, Maitland Rice, Irving Asher, Milton Drem, Jack Cummings and Ray Legge.

DOUBLE HOSTS

Mr. and Mrs. Earle Williams entertained last night with a dinner followed by a buffet supper and informal dance. The dinner guests were Mrs. E. Williams and Mrs. A. L. Walz, mothers of Mr. and Mrs. Williams; Mr. and Mrs. John Robertson, Mr. and Mrs. Lawrence Wheat, Mrs. Florence Vidor, Miss Rosabelle Laemmle, Miss Bessie Love and George Fitzmaurice.

Supper guests included Mr. and Mrs. Marshall Neilan, Mr. and Mrs. Edmund Lowe, Mr. and Mrs. Henry King, Mr. and Mrs. Lionel Barrymore, Mr. and Mrs. Joseph M. Schenck, Mrs. Margaret Talmadge, Mr. and Mrs. Milton Cohen, Mr. and Mrs. James Kirkwood, Mrs. Thomas Ince, Misses Constance Talmadge, Ivy Shilling, Sylvia Thalberg, Irene and Edith Mayer; Charles Christie and Buster Collier.

BUSTER HAS PARTY

Mr. and Mrs. Joseph M. Schenck and Miss Constance Talmadge passed their Christmas Eve at the Keaton home in Beverly Hills. Later in the day the entire family dined with Mr. and Mrs. Joseph Schenck in their Hollywood home.

DOROTHY PHILLIPS DINNER HOSTESS

Miss Dorothy Phillips entertained at dinner recently at the Biltmore, when her guests were Miss Ruth Roland, Miss Kay Hammond, Ben Bard, Henry Weatherby and Arthur Fournier. Following dinner, Mrs. Edith Thompson, Mr. and Mrs. Charles Levin, Mr. and Mrs. William Chisly, Miss Bessie Love, Miss Helene de Laine and Jack O'Brien joined the party and they all went to a midnight revue.

GERTRUDE ORR ENTERTAINS

Miss Gertrude Orr entertained Saturday night in her Irving boulevard home. Guests included Mr. and Mrs. Hunt Stromberg, Mr. and Mrs. Raymond Hatton, Mr. and Mrs. Sam Wood, Mr. and Mrs. Jack Stone, Mr. and Mrs. Jack Jungmeyer, Mr. and Mrs. Lou Mellus, Mr. and Mrs. Frank Saunders, Misses Marguerite de la Motte, Bradley King, Grace Kingsley, Doris Anderson, Nancy Smith, Betty Roberts, Peggy Carr, Rose Mintz, John Bowers, Sheridan O'Leary, Ernest Maas, T. Freeland, George Boyd and Eddie Kaufman.

BARBARA STARTS YOUNG

Miss Barbara Ford, small daughter of Mr. and Mrs. Jack Ford, had a birthday party, December 16. Those who helped Miss Barbara celebrate her fourth birthday anniversary last week were Tot Ford, Thomasina Mix; Eileen, Mary Kathleen and Sheila O'Malley; Jerry and Anne Beaumont; John, Regina and Maryjo McMannus; Paula Schert-zinger, Marcella Bushman, Mary Lou Dorian, Mary Jean Flynn, Allan and Karen Hale, John and Barbara Flynn, Marie Brandeis, Mary Sedgwick and Harry Caldwell.



MRS. DOUGLAS FAIRBANKS

(Mary Pickford)

A Charming Hostess Who Entertains Lavishly

BEAUMONTS ENTERTAIN

Mr. and Mrs. Harry Beaumont gave a dinner Christmas Eve at their home in Beverly Hills. Music and dancing followed dinner. Included among the guests were Mr. and Mrs. James Wilkinson, Mr. and Mrs. Harry B. Brooks, Mr. and Mrs. Georges Archambaud, Mr. and Mrs. Edmund Lowe, Miss Grace Morse, Mrs. M. Daly and Miss Helen Daly, Edward J. Nolan and John Roche.

SANTA CLAUS BOWERS

Mr. and Mrs. John Bowers (Marguerite De la Motte) entertained Mr. Bowers's mother, sister, brother, nephew and nieces, at their beautiful home, Montcalm, in Hollywood. Mr. Bowers dressed up as Santa Claus and distributed gifts from the tree, and after dinner the party went out to deliver presents to the poor children of the Shrine relief.

Society

ELABORATE EVENT

Miss Patsy Ruth Miller was hostess Sunday at her home on Crescent drive, Beverly Hills, and was assisted by her parents, Mr. and Mrs. Oscar Miller and her brother, Winston.

Among the other guests were Mr. and Mrs. Douglas MacLean, Mr. and Mrs. Harold Lloyd, Mr. and Mrs. Joseph Schenck, Mr. and Mrs. Charles Ray, Mr. and Mrs. Jack Gardner, Mr. and Mrs. Louis Leighton, Mr. and Mrs. James Kirkwood, Mr. and Mrs. Ernst Lubitsch, Mr. and Mrs. Edmund Lowe, Mr. and Mrs. Ray Schrock, Mr. and Mrs. Edward Sears, Jr., Mr. and Mrs. Clyde Payne, Mr. and Mrs. Norman Kerry, Mr. and Mrs. Monte Blue, Mr. and Mrs. Edwin Schallert, Mr. and Mrs. Louis B. Mayer, Mr. and Mrs. Ben Hecht, Mr. and Mrs. John McCormick

Mr. and Mrs. James Cornelius, Mr. and Mrs. Al Rockett, Mr. and Mrs. Ray Rockett, Mr. and Mrs. Harry Behn, Mr. and Mrs. H. Hirschman, Mr. and Mrs. Carey Wilson, Mr. and Mrs. O. E. McCartney, Mr. and Mrs. Daryl Zanuck, Mr. and Mrs. Marshall Neilan, Mr. and Mrs. J. Stuart Blackton.

* * *

CHINESE EVENING

Mrs. Alice Rinaldo, for many years a resident of Shanghai, China, who has just established herself in a beautiful home in Beverly Hills, entertained at dinner recently to honor Mr. and Mrs. Clarence Brown and Mr. and Mrs. Kingsley Murphy of Minneapolis.

Included among the many guests were Mrs. Hazel Slocum, Mr. and Mrs. Otto Lederer, Mr. and Mrs. Harry Whitney, Mr. and Mrs. James O'Donnell, Miss Ruth Collier, Miss Alice O'Day, George Karamano, Pierre Jacquard and Dick Ferris.

* * *

LOWES OPEN THEIR NEW HOME

Mr. and Mrs. Edmund Lowe kept open house last Saturday afternoon to welcome their friends to the hearthstone of their new Beverly Hills home. Among those invited were Messrs. and Mesdames Joseph M. Schenck, Lionel Barrymore, Louis B. Mayer, Edwin Carew, Tom Mix, H. B. Warner, Monte Blue, John Robertson, Antonio Moreno, Fred Niblo, Jack Warner, Harry Beaumont, C. Gardiner Sullivan, Segundo Guasti, William Armstrong, Ulric Busch, Louis Leighton, Hunt Stromberg, B. P. Schulberg, Charles Ray, Clarence Brown, William Dempsey, Earle Williams, Henry King; Mrs. Thomas Ince, Constance Talmadge, Leatrice Joy, Virginia Valli, Sylvia Thalberg, Edith Mayer, Irene Mayer, Irene Rich, Katherine Bennett, Bess Meredyth, Ivy Shilling, Bebe Daniels, Anna Q. Nilsson, Hedda Hopper, Louise Fazenda, Minna Wallis, Patsy Ruth Miller; Al Christie, Charles Christie, Irving Thalberg, Dick Barthelmess, Jack Gilbert, George Fitzmaurice, Ken and Howard Hawkes, Walter Pidgeon, John Roche and Newell Vanderhoef.

* * *

FARNHAMS GUEST NOTED

Vera Simonton, author of the African novel, "Hell's Playground," from which "White Cargo" was dramatized, was the house guest over the Christmas holidays of Mr. and Mrs. Joseph Farnham of Beverly Hills.

On last Thursday Mrs. Bertha Lincoln Heustis, president of the Los Angeles branch of the League of American Pen Women, gave a luncheon for Miss Simonton at the Woman's Athletic Club.

(Continued on Page 27)

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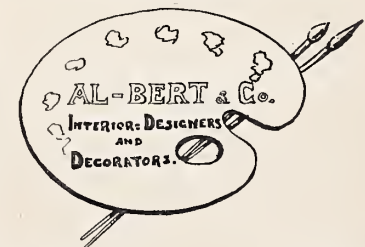
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MEET C. L. JR!

I had the pleasure of meeting Carl Laemmle, Junior, the other day and was pleasantly surprised. He is a regular fellow and has a real head upon his shoulders. No need for "Uncle Carl" to consolidate with anything or anybody with a real man like his son to step in his shoes whenever he gets tired of work.

NATALIE KINGSTON

FIRST NATIONAL FEATURE PLAYER

Miss Kingston has the distinction of not only possessing a charming personality but is one of the best dressed stars on the screen.



Previews-Reviews-Views

"THE CANADIAN"

"THE CANADIAN." Directed by William Beaudine, starring Thomas Meighan. Story by Somerset Maugham from the stage play, "The Land of Fortune." Screen story by Arthur Stringer. Produced by Famous-Players-Lasky. Reviewed at the Metropolitan Theatre, Los Angeles.

Last week at the Metropolitan theatre, "The Canadian," starring Thomas Meighan was acclaimed as one of Meighan's best pictures. The story is quite long drawn out and some cutting and editing would make it a perfect box office picture. Here is one story where Meighan is quite generous with the principals in the cast and they make the most of it. Wyndham Standing and Dale Fuller came near stealing the picture or the best part of it.

Meighan, as usual worked like a trojan and some of his scenes were marvelous. Mona Palmer, a graduate of the Paramount School of Acting was miscast in her part. Judging from the performance she gave it looks like she needs more experience, especially with a star like Tommy Meighan.

Dale Fuller, as the sister-in-law gave a remarkable performance. So did Charles Wininger who carried the comedy end.

The photography in spots was beautiful and, as a whole, was all that could be desired.

The direction of William Beaudine is good and if the picture is cut from eight to six reels, his directorial efforts will materialize into a first class production. I. W. I.

"THE LAST FRONTIER"

"THE LAST FRONTIER," directed by George B. Seitz. Story by Courtney Riley Cooper. Continuity by Will M. Ritchey. Photographed by Edgar Schoenbaum. A Metropolitan Production. Previewed at the Broadway Palace theatre, Los Angeles.

"THE LAST FRONTIER," had its first Los Angeles showing at the Broadway Palace theatre, placing this house in the "first run" class.

The story immortalizes the great American plains a decade before civilization came to California. The picture is as forceful as it is primitive. It falls short of melodrama, but this is not a detriment. It is a virtue for its naturalness exemplifies the traditions of the past and carries you back to boyhood dreams of the plains and the wild and woolly West.

The direction of George B. Seitz is very good and the photography is excellent.

William Boyd and Marguerite de la Motte are ideal for the romance woven around them. Both give unusual performances. Miss de la Motte is more effective in this part than any other I have ever seen her enact. She is very appealing and is quite natural.

Jack Hoxie, J. Farrell McDonald, Mitchell Lewis, Frank Lackteen, Sally Rand and Gladys Brockwell were splendidly cast. All gave their usual fine performances.

"The Last Frontier," is a picture that will last forever and one that any audience will like. It is one of the best pictures of its kind of the year. I. W. I.

"HORSE SHOES"

Monty Banks' new feature comedy "Horse Shoes," directed by Gil Pratt, achieves something in which so many comedies fail—it is funny. It provokes the kind of mirth that makes you feel that you simply must leap from your seat and roll up and down the aisle. It leaves you gasping for breath, your ribs aching and your cheeks tear stained.

"Horse Shoes" was previewed at a Pasadena theatre before what is claimed to be the coldest and most unresponsive audience this side of Missouri. They gave it a warm reception and loud applause.

For the part, "Horse Shoes" is made up of time worn incidents, but is so cleverly directed and cut that it seems completely original. It is the story of a rising young lawyer (played by Monty) who believes in the luck a miniature horse shoe holds for him. He struggles through apparently hopeless situations but wins out in the end, aided by his little horse shoe.

The titles are handled very well. In moments of excitement they flash on the screen right along with the action and do not keep you waiting while the proverbial low grade moron who goes to the "movies" spells them out.

The picture has one of the funniest scenes ever filmed—of Monty trying to undress in a suitcase crowded upper berth under harassing circumstances—quite indescribable.

There is nothing blatantly vulgar in the picture, although it possesses a decided suggestiveness which, however, is not forced upon you but which you can take or leave, as you like.

The supporting cast is consistently good. However, the leading lady walks through her part with no evident display of emotion, but she pleases the eye, so what the 'ell, Bill! F. L. B.

A NEW (AND TRUE) WESTERN

It has come at last! A new and true type of western movie drama! So, ladies, put on your "war paint," and take those who go with (or without) you to see the new M-G-M's production, "WAR PAINT," wherever it is shown. It introduces a legitimate successor to Bill Hart, and a future rival of Tom Mix, in Col. Tim McCoy the famous frontiersman and scout, who really "knows" his onions and his Indians. Here, for once, is a western "thriller" with real Arapahoe Indians and without any "hokum," a well constructed story by Peter B. Kyne, admirably adapted, directed, photographed and as admirably acted by the gallant Colonel and a company which includes such unerring troupers as Pauline Starke, Charles French and Karl Dane to say nothing of two "pukka" Indian Chiefs who act as though to the manner born. "War Paint" is out and away the best western I've seen in the last ten years of tireless (though generally tiresome) reviewing. Go see it and I bet you'll say the same! It is a stirring tale of the tribal raids of the '80's, taken at and around Fort Washakie in Idaho, and conveyed to the screen with an artistic judgment of which Director Van Dyke and his cameraman Clyde De Vinera may well be proud. "War Paint" will cause "plenty palaver" among the motion picture producers and fans. Here's hoping the usual attempts to copy something new may be for once successful. S. B.

"THE MIDNIGHT SUN"

"The Midnight Sun," directed by Ditmitri Buchowetzki, featuring Laura La Plante, Pat O'Malley and Raymond Keane. Produced by Universal Film Corp. Previewed at the Uptown Theatre, Los Angeles.

"The Midnight Sun," was given its local premier at the Uptown Theatre recently and received more than a cordial ovation from an enthusiastic audience.

It is in magnitude the most pretentious epic Universal has produced since "The Hunchback Of Notre Dame."

It is quite evident that much time and money were spent to make this the most elaborate of productions and through Buchowetzki's excellent direction Universal has succeeded.

Laura La Plante was too beautiful for words and she and Raymond Keane carried off all the honors, with Keane the big surprise. Just keep your eye on this young fellow. He looks like the best bet of the year.

Pat O'Malley was terribly miscast but gave, however, an excellent performance.

George Siegmann, Cesare Gravina, Arthur Hoyt, Earl Metcalf and Nivkolo Soussanin gave unusually good performances.

The story is a bit "phoney," even though tense and gripping. It is a remarkable picture and one that any producing company would feel proud to own. I. W. I.



EDWARD LAEMMLE
UNIVERSAL DIRECTOR

A Happy and Prosperous New Year to all my friends are my sincere wishes.



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Society

(Continued from Page 25)

JOHN ROCHE RETURNS

In honor of the return of John Roche, Newell Vanderhoef was host in his Hollywood home at a buffet supper last Saturday evening. The guests included Mr. and Mrs. Charles Ray, Mr. and Mrs. Edward E. Horton, Mr. and Mrs. Gilbert Rickard, Mr. and Mrs. Thomas Patten, Mr. and Mrs. Dustin Farnum, Mr. and Mrs. J. E. Davey, Mrs. M. A. Crew, Mrs. M. A. Roche, Anna Q. Nilsson, Hedda Hopper, Gertrude Kingston, Alice Tildsley, Lily Charteris, Dorothy Davis, Dorothy Moore, Hazel, Letta and Marion Gray, Holmes Herbert, Tulio Carminatti, H. W. Conklin, Edouardo Ratti, Ernest Kraus and Billy Hopper.

* * *

HOLD FAMILY PARTY

Mr. and Mrs. Kenneth Harlan (Marie Prevost) were hosts to two sisters of Mr. Harlan, Mrs. Lester Busted of Detroit, with her two children, Joan and Kenneth, and Mrs. Car Beratti of New York, with her husband. They arrived in Hollywood a few days ago. Mrs. Harlan's sister and her husband, Mr. and Mrs. Edward Halliday (Peggy Prevost) and Mr. Harlan's mother, Mrs. Arita Harlan, completed the party. The affair was held at their home in Beverly Hills.

* * *

Mrs. Clarence Brown was honor guest at a luncheon given at the Montmartre on last Wednesday by Miss Ruth Collier. Included among the guests were Mrs. James Baldwin, Mrs. Gerald Fitzgerald, Mrs. Otto Wilbey, Mrs. Alice Rinaldo and Miss Katherine Carver.

LENGLEN MEETS MARION



MISS MARION DAVIES

Last week M-G-M again celebrated socially by giving a luncheon to the famous tennis star, Mlle. Suzanne Lenglen at which Miss Marion Davies was hostess. Mlle. Lenglen was accompanied by her mother, her manager, C. C. Pyle and Paul Feret, French tennis Ace. Guests at the luncheon of their own making were Louis B. Mayer and Irving Thalberg.

* * *

"HOME, SWEET HOME"

The Santells, who had lived separately under the same roof and even consulted attorneys, have drawn together the warp and woof of their marital troubles and all is happiness again. "Its all over now," declared Al, "and my wife and I expect to spend Christmas together. We called up our attorneys and told them there will be no work for them this time."

* * *

Because hubby told her she was too old fashioned she got a divorce. Grace Matson (Grace Darmond), also told the Judge (Judge Robert H. Scott) that her husband vowed to find some other girl to go out with if she didn't get new fashioned and step around. The Judge must have sympathized for he granted her plea and now Henry J. Matson, theatrical promoter, is wifeless.

* * *

Ray Scott will spend the holidays at home as Municipal Judge Ambrose exonerated him of driving an automobile without the consent of the owner following a party at the home of Mrs. Verna Miller. Mr. Scott is a gag man, but this time the laugh was on him.

* * *

Henry Lehrman will be prosecuted willy nilly, according to Municipal Judge Frederickson, so home may be made of sterner stuff than usual for Henry. You will recall that the gentleman in question is up on charges of mashing and is the same lad that was so vehement in his denunciation of one of his co-workers not so awful long ago.

* * *

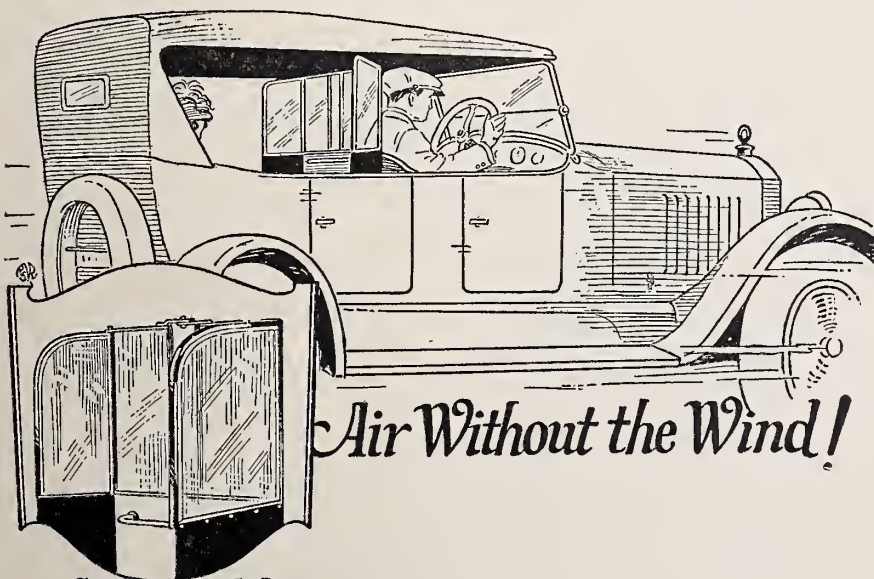
Aline Goodwin, a cinema cowgirl and Clarence Quirk, her husband and an automotive engineer by profession, couldn't satisfactorily solve the home question so they took it recently to the court of Judge Summerfield where it was solved to the sad detriment of the home.

* * *

Mira Adoree has brought suit against her polo star husband, Henry C. Lacey. Their marriage was the result of a whirlwind courtship. Miss Adoree claims her husband left her without cause and has since failed to support her. Lacey, according to his attorneys, loves his wife and will make a lengthy battle to prevent her from obtaining her freedom. Bang goes another home!

(Continued on Page 28)

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Society

(Continued from Page 27)

Eugene V. Brewster has just made his third wife—the former Corliss Palmer—a present of a palatial two-story stone home at 169 South Plymouth boulevard, said to cost about \$200,000. They expect to take possession immediately. With them will live the mother and family of Mrs. Brewster. It is understood that a private settlement with Mrs. Eleanor V. Brewster has eased Mr. Brewster's mind considerable.

* * *

Adolph Menjou is about to build a large residence on Nettingham Road, Los Feliz Heights for himself and a smaller residence of some ten rooms for his mother. Gordon B. Kaufmann is now preparing the plans. Mr. Menjou is still heartily denying any heart entanglements.

* * *

Lloyd Thurston Hart received a substantial salary, playing the pipe organ in a Long Beach theatre, his wife claimed, but found it no pipe supporting her. Millie Adele Hart, the wife and leading woman in a well known stock company, also claimed in her suit for divorce that it was on this account that she turned to the stage and became a success. Why kick? One case where a husband helped his wife to become famous. Ain't that gratitude?

* * *

Speaking of the brighter side of home life we point with pride to the fact that Doris Breamer, pretty sister of Sylvia Breamer, has been married to William J. Kelly, well known actor in New York. Also that Pierre Collings, youthful scenarist, was married to Nataline Harris of Boston in New York December 22, at the Little Church Around The Corner. Collings expected to have Malcolm

St. Clair and Paul Bern as his "two best men."

* * *

The Rupert Hughes family will remain in their home after all so the Donald Ogden Stewarts had to seek sanctuary elsewhere. They found it at 133 So. LaPere Drive, Beverly Hills.

* * *

THE NEILAN'S PARTY

Mr. and Mrs. Marshall Neilan (Blanche Sweet) held open house to Neilan's corps of workers Saturday.

The party was given at the Neilan home overlooking Silver Lake, and there were more than fifty guests with several close friends of Neilan's dropping in to participate in the festivities.

* * *

OTHER AFFAIRS

A week ago Norman Trevor was host at a supper party given in his new Whitley Heights home. Among his guests were the Misses Rosetta and Vivian Duncan, Anna Q. Nilsson, Hedda Hopper, Dorothy Spensley, Adolphe Menjou, Luther Reed, Hector Turnbull, Montagu Love, Charles Kenyon, Mr. and Mrs. Craufurd Kent, Mr. and Mrs. Ivan St. John, Mr. and Mrs. William Dempsey, Mr. and Mrs. Mankowitz.

* * *

Mr. and Mrs. Tom Miranda entertained with a box party Saturday evening and Mr. and Mrs. Clarence Brown and Mr. and Mrs. Bert Lytell (Claire Windsor) were their guests.

* * *

Mr. and Mrs. M. P. Illitch gave a dinner party last Friday evening for Mr. and Mrs. Larry Semon and Mr. and Mrs. Monte Blue.

* * *

Mr. and Mrs. Benjamin Glazer entertained Mr. and Mrs. Antonio Moreno, Mr. and Mrs. Earle Williams, Miss Bessie Love and Jerry Miley at dinner, week ago Sunday evening.

* * *

Mr. and Mrs. Jack Warner entertained

for Christmas Eve dinner, and had as their guests, Miss Bess Meredith, Michael Cortiz and Mr. and Mrs. Daryl Zanuck.

* * *

Mr. and Mrs. King Vidor were hosts at an informal dinner recently to honor Mr. and Mrs. Donald Ogden Stewart, who have recently returned from a honeymoon in Europe. Other guests were Mrs. Clara Stewart, Mr. and Mrs. Rupert Hughes and Mr. and Mrs. Joseph Cohen. The Vidors kept open house on Christmas Day in their hill-top home overlooking Beverly Hills.

* * *

Mr. and Mrs. Carey Wilson entertained a few friends at a buffet super last Sunday in their Beverly Hills home, their guests including Mr. and Mrs. John McCormick (Colleen Moore), Mr. and Mrs. John Robertson, Jack Gilbert and Dick Barthelmess. Motion pictures were shown.

* * *

Mrs. Tom Mix was hostess at luncheon in her Beverly Hills home recently. Her guests included Mrs. Benjamin Glazer, Mrs. Milton Cohen, Mrs. Lynn Reyonlds, Mrs. M. P. Illitch, Mrs. William H. Dempsey, Mrs. Eugenia Ford, Mrs. Otto Wildey and Miss Dorothy Devore and others.

* * *

Mr. and Mrs. Bert Lytell (Claire Windsor) have returned from an extensive eastern trip and are now happy once again. Both are "native children."

* * *

WRITERS STEAL THE LIME LIGHT

Will Rogers was sworn into office as Mayor of Beverly Hills last week with all that goes with it. Telegrams of congratulations were received from everyone, even Al Smith and James Walker, well known New York politicians, and Hiram Johnson of California. This is rounding out deservedly a most noted career.

(Continued on Page 30)



Gladys Brockwell and Alan Roscoe in a scene from "Long Pants," talk about.

The Hope Chest

Linens - Lingerie - Hosiery



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THE STAGE

(Continued from Page 23)

Second Week of Drama

"The Son-Daughter" enters upon its second week at the Belasco tomorrow night with every indication of having settled down for a long run. This drama of Chinese politics and love's young dream has been enthusiastically received. Dorothy Mackaye is playing the title role.

"Cradle Snatchers"

"Cradle Snatchers" continues its run at the Playhouse. The cast includes Florence Auer, Grace Travers, Helen Bolton, Edward Woods and others.

"Processional" Continues

"Processional," the jazz drama of American life, will continue its run at the Potboilers Art Theater. The play was written by John Howard Lawson.

"White Collars" Nears End

A recent addition to the cast of "White Collars," now in its last weeks at the Egan, is Gayne Kinsey, who has just concluded a stock engagement in Long Beach. He was engaged by Frank Egan for the role of Tom Gibney, a character which young Kinsey will portray for the balance of the engagement.

Barry Connor's comedy, "Apple-sauce," is announced as the succeeding attraction.

VAUDEVILLE

Exceptional Bill

The closing week of the year brings to the Orpheum an array of two-a-day stars. Topping the special holiday week program will be Maude Allen, interpretive dancer, and Jack Norworth and Dorothy Adelphi in the comedy classic, "The Nagger," by Gus Weinburg.

Sylvia Clark, vaudeville's little buffoon, in "Kavortings Uneek," will fill another stellar spot on the new bill which comes to the Orpheum.

Other features will be Dare and Wahl, who call themselves "Two Ambitious Youths," and who come to the Orpheum from a successful engagement with Ziegfeld's Follies, and the Ingenues, the twenty musical and youthful maids, who will remain for another week. Other spots on the program will be filled by Hollingsworth and Crawford in "What Price Bob," Ed East and Ralph Dumke in "The Mirth Quakes," and Novello Brothers, offering "The Loving Nightingale."

Aileen Stanley Heads Bill

Aileen Stanley, the "Victrola Girl" and singer of comedy songs, headlines at the Hillstreet Theater this week on the New Year's bill. Dave Appallon will offer his "Apollonian Revue" with Marjorie Lane, Dorothy Charles company.

The screen features Johnny Hines in "Stepping Along." Others featured are "Those Deere Girls," Tyler Mason and Ross Wyse, Jr.

"THEY KICKED THEMSELVES OUT OF THE MOVIES"

(Continued from Page 18)

about DeMille, that he is a charlatan, a mere player of dramatic tricks and on the other hand a genius, "screen master." And the thought occurred to me that whatever one might think of DeMille, one thing was certain—that three months of walking from 14th to 125th street should surely have made him an expert in discerning "bunk" in the outcries of those "extras" who sought to advance by the sympathy route!

Cecil DeMille says, "They kick themselves out of movies."

Certainly he should know, for a lot of film has been unwound since the time in 1912 when Cecil and Jesse Lasky started work in a Hollywood barn until now when the DeMille name is being blazoned as a symbol of leadership in the independent ranks of filmdom.

"SPECIAL DELIVERY"

Eddie Cantor has begun work on his new picture, "Special Delivery." The former blackface comedian is author of the story, as well as the star of the picture.

"AFRAID TO LOVE"

E. H. Griffith, who will direct Florence Vidor's next starring vehicle, "Afraid to Love," is celebrating his first Christmas in Hollywood before beginning work on the picture, which is scheduled to start after January first.

BOYLAN, BUSY HOMBRE

Malcolm Stuart Boylan has just added to his 1926 record of hits, the titles for "The Auctioneer," Alfred E. Green's production of the celebrated play made famous by David Warfield.

MONTY BANKS CELEBRATES

Monty Banks, one of the leading comedians on the screen, is celebrating his Christmas with his parents in Italy. Monty's latest picture, "Atta Boy," has scored a phenomenal success wherever shown.

Marceline Day has been assigned to play opposite John Gilbert in his next production, "Twelve Miles Out."

Mary Haynes, Headliner

Heading this week's bill at Pantages will be Mary Haynes. Miss Haynes offers a program of exclusive comedy songs by Joyce Hanney. Assisting at the piano will be Eben Litchfield.

Reynolds and Donegan offering an act of unusual skating exhibitions introducing Helen Reynolds, will be another offering on the bill. Both Nellie Donegan and Earle Reynolds hold world championships for continental and American style figure skating.

Other acts on the bill include Joe Jackson, pantomime artist; Baker and Wynne, presenting "Song Impressions;" "Lady Alice and Her Pets," and Delores Lopez.



A Scene From "Long Pants"

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PALACE OF FLOWERS

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SOCIETY

(Continued from Page 28)

Grace Duffie Boylan, author, poetess and newspaper woman, is here for a months stay as the guest of her son Malcolm Stuart Boylan, supervising editor and title writer for the Fox Film Company, and her daughter, Mrs. Clover Roscoe, also a screen author. Mrs. Boylan until recently was national president of the League of American Penwomen and has won many literary and club honors. She is also the author of a number of novels and books for children.

* * *

Lillian Bell, famous author of twenty odd novels, was honor guest at a tea given by Mrs. Albert Wenzell, widow of the noted artist and illustrator, at her residence, 2976 Wilshire boulevard. A number of prominent Hollywood people were present to greet her.

* * *

Carrie Jacobs Bond, composer of "A Perfect Day" and other famous songs, was the guest of honor at the Pasadena Community Christmas party held in the Rose Bowl the afternoon of Christmas Day.

* * *

The "Kopy Kats" were the guests of the new Hollywood Playhouse management last week at a Spanish luncheon with Mrs. Mary Holland Kincaid, well known writer and newspaper woman, as official hostess. Women representatives of the press from many newspapers, movie studios and publicity offices were entertained and taken on a tour of the handsome new structure at Vine and Hollywood boulevard.

* * *

WE HAVE WITH US AGAIN—

Dorothy Mackaill with her German-director husband, Lothar Mendez, is back in Hollywood and is stopping temporarily at the Hotel Ambassador. Miss Mackaill will resume her film work at First National and Mr. Mendez is reported to start soon at the Paramount Studios.

* * *

Commodore J. Stuart Blackton and George K. Spoor have returned from the East, where they completed their plans for production with their new stereoscopic camera. It is reported that Marion Constance Blackton will write continuity of their first production based on an idea suggested by the late Theodore Roosevelt.

* * *

Mr. and Mrs. Tom Mix are making extensive preparations to receive Mr. and Mrs. E. E. Mix, father and mother of Tom. This will be the first visit of the elder Mix to California, though his wife was here about six years ago and paid an extended visit to her son at that time.

* * *

Others who are trekking in for the Christmas holidays are Lois Wilson, Riccorder Cortez, Neil Hamilton, William Powell, James Hall, Florence Vidor, William Collier, Jr., and Lya de Putti who will be spending her first Christmas in America.

* * *

The entire film colony is glad that the debate over a home has been settled by the Lew Codys. Lew has moved into Mabel's home for the time being, but so that there will not be any bickerings they have agreed to move again later on, into a joint home to be built in Beverly Hills.

EDITOR'S NOTE—Hollywood TOPICS takes pleasure in announcing that HELEN UNITY HUNTER is now the Society Editor. All articles in reference to social events should be mailed directly to this department.

CAMERA!

THE SCHUEFFTAN PROCESS

By Fred McBan

Member Research Department Creco Inc.
Electrical Illuminating Engineering Society
of Motion Picture Industry.

It was my good fortune recently to sit on a technical discussion as to what was the greatest contributing factor of the passing season in making Motion Pictures better and simplifying its various problems. Some of the members were strong for Heliochromy, commonly known as color photography, others were of favorable opinion for high intensity lighting and its material aid in improving cinematography.

Agreements were pro and con till we saw several tests taken by and with the Schuefftan process. The pendulum of opinion swung one hundred per cent in its favor if acclamation of praise is any criterion.

Personally I know little about the intricacies, if any, of this particular process, but as the information goes, the Schuefftan process was especially brought over from Germany to film Gullivers travels, a Universal Super-feature.

I think we all agree when I say that Uncle Carl knows a good bet when he sees it, and that the filming of Gullivers Travels could not be handled by the old stereotype methods of production without going into heavy costs and time losses caused by experimental work.

We hear so much lately about the foreign menace that I don't see how we can continue to make Motion Pictures in Hollywood.

However, we have consolation in knowing the fact that seventy per cent of the pictures exhibited in Europe last year were made right here. Furthermore I understand a fifty thousand dollar shipment of electrical equipment, for use in foreign Motion Picture Studios, was shipped from Hollywood this year.

But to get back to where we started. The few knocks that may have been heard, but very faintly outside of the Universal lot, in all probability emanating from the nitwits and misfits will only add a boost to the Schuefftan process.

As I said before I do not know the true workings of this process, but its obvious to everyone that sees the finish results that its principle is founded on a common law of optics, that of light reflection and illumination eliminating to a great extent the building of miniature settings.

Through the columns of Hollywood TOPICS I invite any of the boys of the American Society of Cinematographers and members of the Illuminating Engineers of the Motion Picture Industry to express their opinions, especially anyone that has been connected in anyway with the Schuefftan process, as I am very anxious to see if I have made a mistake in claiming that it is the greatest contributory technical factor in the making of Motion Pictures, up to this date.

THE BOYISH BOB

To affect a boyish bob one must lean toward the brunette in color and be young or of striking personality. It is the most trying of bobs and certainly not for most blondes. Remember, also, that the line from the crown of the head to the shoulder is one of woman's greatest assets. Keep the back line soft—clippers or shaving can destroy, in most cases, every beauty line in front. Unless the scalp is naturally oily keep it well shampooed—well massaged with oil. Constant brushing stimulates and helps retain lustre and color.



A PROSPEROUS AND SUCCESSFUL
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News
Graphic
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HOLLYWOOD Topics

—cussed and discussed
All Over the World



Screen
Stage
Society
Sports
The
Intimate
Truth

Vol. 1—No. 6

WEEK ENDING SATURDAY, JANUARY 8, 1927

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**PULL DOWN YOUR
BLINDS**

P. D. Winch, Topic's circulation manager, received the following letter regarding "Noodles," Topic's Shetland pony, who is entered in the Beverly Hills Horse Show. This is the blooded pony that some ambitious youngster will win on February 1st.

The letter follows: "Dear Sirs—The pony you have stabled in the rear of your yard disturbs me very much. Every time I go into the bath room and switch on the light, he bla-bla-blats at me."

Our reply: "Don't worry, madam. Maybe you get his goat. I can assure you he's not that kind of a pony."

Editor's Note—Investigation disclosed the fact that there were many two-legged goats hanging about Noodles' stable.

GYP MARKETS

We have received complaints regarding the excessive prices charged for food stuffs in the many "Drive-In-Markets" that seem to be all the rage at the present time. All complain that they have been gyped from twenty to one hundred per cent over normal prices and ask if Hollywood TOPICS won't do something about it. Our

Rowland Coming Here Samuel Goldwyn Returns

**First National Head Left New
York Sunday**

**Executive Shake-Up At Big Plant
Expected**

Richard A. Rowland, vice president of Associated First National and the dominating executive head of this organization, left New York City Sunday for Hollywood.

There are many current rumors regarding Mr. Rowland's hurried trip here at this time, chiefly; "an official ousting" of several department heads and promotions for others.

Richard Rowland is undoubtedly one of the greatest executives in the business and has repeatedly proven the fact that no one member of his official family is essential to the welfare of his organization. They come and go but he goes on doing business at the old stand as usual. When questioned by a Hollywood TOPICS representative in New York regarding his proposed visit, Mr. Rowland simply smiled and said: "Yes, they are having marvelous weather in California." And that's that!

advice is; stop dealing with them—that's what I did after comparing prices with neighborhood stores. The few I dealt with were petty larceny crooks. One of them, even tried to short change me. and that's that!

**Accompanied by Wife and
Vilma Banky**

**Independent Producer Faces Biggest
Film Year**

Samuel Goldwyn, accompanied by his wife and Miss Vilma Banky, has returned from a six-week stay in the East in connection with premieres of "The Winning of Barbara Worth."

Mr. Goldwyn is more than enthusiastic over motion picture conditions and as a result, contemplates the most ambitious production program he has attempted in recent years.

"My plans," said Mr. Goldwyn, "as yet are not fully matured, but I am arranging for the biggest year I have attempted since I became an independent producer. I expect to be able to announce my program within a short time."



RICHARD A. ROWLAND

A LIVE BUSINESS MAN

Hollywood Boulevard isn't overcrowded with live, hustling business men so when one does rear his head up, yell defiance at competition and tops the bunch it is well worth chronicling. We are speaking of Alex Barnard, better

known as "Barney," the polite, genial and go-getting manager of the United Cigar Store at 6374 Hollywood Boulevard. "Barney," not only knows a good thing, but he knows how to push it. He sells more Hollywood TOPICS each and every week than any other TOPICS "service station" along the line. Our regards, "Barney," and no charge for the advertisement.

RECAPITULATION

What the Moving Picture Business Means to Hollywood and The World

"The Mediterranean Era died with the discovery of America; the Atlantic Era has reached the height of its development; the Pacific Era, destined to be the greatest is just at its dawn."—Theodore Roosevelt.

These prophetic words by that greatest of great Americans—Theodore Roosevelt—"The Pacific Era, destined to be the greatest, is just at its dawn."

How much credit is due to the pioneer film producers (who at first literally starved) of HOLLYWOOD?

Of course now, at this late date, the various other businesses of Southern California try to take the credit, but who was it who first broadcast to the wide world the visual beauties of California, especially of Hollywood? The first split-reel comedies—followed by the one—then two-reelers deserve the most of the credit.

Hollywood's growth is wholly the result of our motion picture industry—how much then of the state's progress can be attributed to motion pictures? Uncounted millions! The owners of the big industries may have owned homes on Orange Grove avenue, Pasadena, before the industry even rated swaddling clothes, but, they have only in recent years moved their manufacturing plants here.

Outside of the national paid advertising of Sunkist, Chamber of Commerce, Santa Fe, Union Pacific, Southern Pacific, and mighty few others, who is it that keeps Hollywood and California before the world? Only the great motion picture industry and its product—motion pictures.

From a cold business basis, the film industry as "the fourth biggest industry," is an overrated statement, emanating from many folks who have been grossly misinformed—BUT as the publicity means whereby "the Pacific Era" was started it is FIRST.

Of course nowadays life and commerce are rated as a matter of comparative speed. With the speeding up of all means of communication in this generation, it is natural the "Pacific Era" should outstrip all its predecessors.

Other eras did not have the advantage of worldwide publicity

through the only universal language—MOTION PICTURES.

Has World Influence

The tremendous industry belongs to Hollywood. Here are made the motion pictures that make thousands laugh in Calgary, and that bring tears to the eyes of audiences in Hoboken, and that make wives in New Zealand say to their husbands, "I must have a dress like that."

The motion picture producers spend \$100,000,000 a year in Los Angeles. To California the motion picture has brought the world's greatest architects, costume designers, authors, photographers, directors—as well as a body of men and women who are among the best known group of artists in the world, the actors and actresses who are appearing in pictures made in Hollywood.

You and your neighbor profit every day because the motion picture center is in Hollywood. The money spent here has been important in building the city.

The pictures themselves have spread the fame of Hollywood. They have made Hollywood a tremendous influence upon the lives of millions throughout the world. To Hollywood they look for their latest fashions, for the newest ways to decorate their homes, for the proper procedure in entertaining and in regulating their daily lives.

Such an industry deserves the constant support of every citizen in California. It is an industry of which any state would be rightfully proud. Many a state has tried, thus far without success, to lure it away from Hollywood. Let us keep it here by building it in every way possible that it may have an even greater part in the tremendous development of the city and its people.

Economy Spells Success

Truth is that the motion picture industry means exactly the same to Southern California that the automobile industry in Detroit, or the United States Steel Corporation in Gary, Ind., means to those sections of our nation. Just as the executives of the latter institutions are intelligent business men, fully capable of shaping the destinies of

their industries, so do the leading men in the motion picture industry in California know, understand and solve their industrial problems. Certain it is the millions of dollars these executives in the motion picture industry spend annually in California must be well spent and not wasted, otherwise the industry would fail and California be vitally affected. At times, wild-eyed writers create the impression that producers spend their money "like drunken sailors." That is not true.

Careful investigation reveals an entirely different state of affairs. With millions of dollars invested, not alone in the motion picture industry, but in individual property interests in Hollywood, it should not be very difficult to visualize that the best interests of all producers would be more zealously guarded through co-operation with the community in general. Their interests are alike with those others who own their homes and conduct their properties in Hollywood. It is a place of business investment as well as a home.

Ideal Working Conditions

With this end in view the endeavor of the Association of Motion Picture Producers is to have the working conditions in the industry the very finest in the world and to co-operate to the fullest extent with all city, county and federal departments to a point beyond anything required by law, ordinances, etc., in order to make conditions still better.

Producers now are ending a banner one for the industry from the point of co-operation with every civic organization in Los Angeles. Specifically, some of the accomplishments now in effect are with regard to working conditions of children in the industry, the establishment of a free casting bureau for extras, the establishment of a fire department in each studio, with each fire-fighting crew properly trained under personal direction of Fire Chief Scott of the Los Angeles Fire Department; full support given Community Chest, Florida Relief, American Legion, etc., Motion Picture Relief Fund and Hollywood Studio Club. Another important matter is that of promoting recreation among all employees of the industry, following the lines of the program adopted by the producers after a survey had been completed by Dr. Leo Frankel, noted welfare expert of New York.

Recognizing the fact that all companies on location are ambassadors of the motion picture in-

dustry, the producers made every effort to leave every location in exactly the condition in which it was found. Careful investigation failed to reveal a single case of displeasure where executives of the Association of Motion Picture Producers were concerned.

Again the producers entered heartily into a nation-wide investigation with reference to alleged cruelty imposed upon animals used in the industry. This charge, like many other malicious attacks, was disproved.

'Producers' Association Helpful

In other words, the Association of Motion Picture Producers, Inc., of Hollywood, California, is simply an aggregation of Southern California's leading producers. The executive offices, at 6331 Hollywood boulevard, are simply a general clearing house presided over by the general secretary and his assistants, every one of whom will receive suggestions and complaints. Courteous treatment is assured all. From the civic point of view, every adjustment necessary to the public good can and will be adjusted through this simple statement of fact when the assertion is made that at this time the very finest working conditions in the industry prevail in Hollywood.

Take, for example, the establishment of the free casting bureau for extras. This was done to relieve casual employees of financial burden and to really facilitate employment. Also the establishment of this bureau had a much broader conception. Ultimately, it is the hope of the producers that this agency will drive out permanently from Los Angeles all fake bureaus. There is today no need for the "extra" to pay any fee to secure employment with any of the leading producers.

Let us look for a moment at the producers' co-operation with the Department of Child Welfare. First the child must be accompanied by his parents or guardian, a teacher must be employed, paid for by the producer, to teach the child; the child shall have three hours' study and at least one hour of recreation, which means that the actual working time of the child cannot exceed four hours. In reality, a child is before the camera very often as little as five minutes in a day and rarely more than an hour and a half.

The improvements worked out voluntarily between the Department of Child Welfare of the Los

(Continued on Page 24)

A RECORD OF SUCCESS

A Consistent Producer of Box Office Attractions

FACING 1927 with the most ambitious producing plans since the inception of its organization, Metro-Goldwyn-Mayer Studios are about to launch what are expected to prove the outstanding producing activities of the California industry.

With the recent instantaneous success established by its three big super-special productions, "The Fire Brigade," Lon Chaney in "Tell It to the Marines" and Lillian Gish in "The Scarlet Letter"—all two dollar attractions, the big Culver City studios will go in for more of the bigger attractions than ever before, in addition to its program picture activities.

Every inch of the huge plant in Culver City will be utilized in the forthcoming production work starting with the New Year and many additions and improvements have been completed to facilitate this activity.

The phenomenal success of this organization following the merger of the Metro, Goldwyn and Mayer organizations three years ago, has been attributed to its uncanny ability to turn out consistent successes produced, distributed and exhibited through the application of real showmanship methods.

Under the guidance of Marcus Loew, the M.-G.-M. Studios headed by Louis B. Mayer, whose rapid rise to one of the most important places in the motion picture industry today, has rivaled the achievements



MARCUS LOEW

of any of the best producing organizations during the life of the business.

For the coming year, the producing personnel which has been so successful in the past, will continue at the Culver City institution, enlarging its scope to a point never before attempted in the production of motion pictures.

MARCUS LOEW'S leadership has in the past proved a source of great inspiration to the producers of M.-G.-M. pictures. His sympathetic understanding of producing problems and the whole-hearted support he has given Louis B. Mayer and his associates, has in a great measure proved a most vital factor in the outstanding accomplishments of the company which in truth, has lived up to its slogan, "the talk of the industry."

For the coming year Mr. Loew's producing ambitions will prove his greatest in all the years he has been a leading producer of motion picture entertainment. No expense will be spared in the fulfillment of

his ideals, no effort will be shunned to make 1927 the greatest year to date for Mr. Loew, from the standpoint of motion picture producing.

Loved by his co-workers from office-boy to highest-paid executives, Marcus Loew is the very spirit of democracy and good-fellowship. Always concerned about "the other fellow" and striving for the happiness of everyone with whom he comes in contact, Marcus Loew is the born leader and deserves every bit of his tremendous success.

THE welding of three distinct organizations into one harmonious group, especially in view of the temperament to be dealt with, was accomplished for Metro-Goldwyn-Mayer under the direct guidance of Louis B. Mayer.

From a small independent producer, to the directorial brains of the institution established throughout the world in three short years as a leading factor in the entire amusement field, is the record of "L. B. M."

(Continued on Page 5)



L. B. MAYER



**LOUIS B. MAYER AND HIS GALAXY
OF STARS**

Louis B. Mayer's job of bringing into existence one of the greatest motion picture producing organizations in the history of the industry—and bringing this condition about from one that was chaotic, to say the least, is an achievement that will perhaps never again be duplicated in this business.

The generalship of Mr. Mayer in the smooth operation of this huge organization is evident everywhere on the Culver City "lot." The showmanship ideas of this man, plus the uncanny business acumen with which he is blessed, make themselves apparent in every forward stride of this company.



IRVING THALBERG

"THE greatest producing brains in the industry" is a phrase that has been applied to Irving Thalberg by his friends and conceded by those who do not know him personally.

At the head of actual production, Irving Thalberg's force is evident in every picture turned out by M.-G.-M. "The Big Parades" and the "Ben Hurs" nearly wrecked him physically, but they will always stand as outstanding achievements of the motion picture, at least, during this generation.

For the coming year, Mr. Thalberg will execute ideas that have been his ideals for years. With greater confidence and backing than ever before by his superiors, he will put into operation, ideas involving millions of dollars. His past achievements are a definite indication of what may be expected as a result.

THE showmanship of Harry Rapf, veteran producer of the stage and screen and yet a comparatively young man, is established throughout the entire business of motion pictures.

During 1927, Mr. Rapf will spring many new surprises and those who are familiar with his plans, predict that the coming year will easily



HARRY RAPF

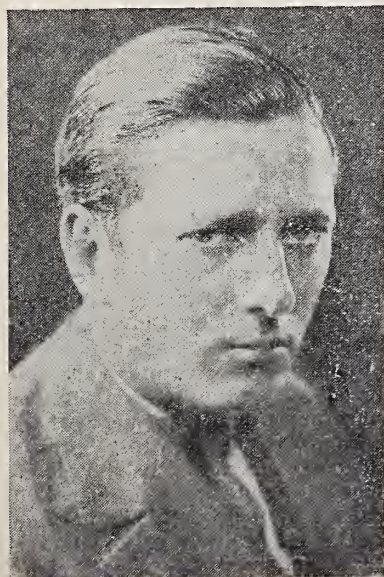
prove his most notable one to date.

Mr. Rapf's talent for picking acting and directing possibilities among novices has become widely known not only in the trade but among the motion picture patrons themselves. His foresight in picking and developing players and directors from obscurity to the leaders of their respective classes, is a great asset to the M.-G.-M. organization.

A PRODUCER whose ambition to make pictures for the box-office, Hunt Stromberg, has again proved himself at the top of the ladder, with "The Fire Brigade."

For a number of years an independent producer, Mr. Stromberg's addition to the M.-G.-M. personnel, proved a wise selection.

During the coming year, Hunt Stromberg will play a more important part in the motion picture producing field than ever before. Stromberg came and conquered in one short year and more than lived up to the expectations of his associates who induced him to give up



HUNT STROMBERG



E. J. MANNIX

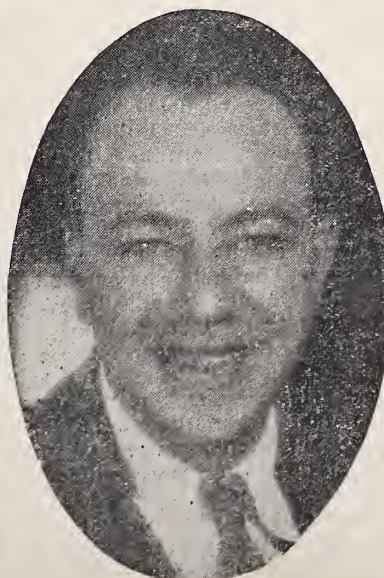
his independent activities and join hands with the men who are building an institution that already is a household word in every civilized country on the globe.

E. J. MANNIX, M.-G.-M. producing executive, came to California with little knowledge of motion picture producing. In less than a year he became one of the foremost executives of M.-G.-M.

Closely associated with Irving Thalberg, Mr. Mannix will have wider scope in his activities at M.-G.-M. during the coming year, than ever before.

His faculty for "getting things done" is known to every member of the M.-G.-M. personnel. His motto is "action" and his personality is the joy of everyone with whom he comes in contact.

E. J. Mannix, already a powerful factor in the accomplishments of the M.-G.-M. mechanical forces, is daily being given additional responsibilities that during the coming year will place him in one of the foremost positions throughout the industry.



BERNARD HYMAN

BERNARD HYMAN, the most youthful producer at M.-G.-M., was brought into the fold a year ago; produced "Brown of Harvard" and thereby immediately established himself as a vital entity in the scheme of things at Culver City.

Another independent producer who was thrown on his own resources and had to make good prior to his affiliating with M.-G.-M., Mr. Hyman immediately proved his capabilities as a "Big time producer."

Also a protege of Irving Thalberg, Hyman has quickly lived up to the confidences placed in him and is now being awarded some of the most important producing assignments of M.-G.-M. for the coming year.



PETE SMITH

THAT Pete Smith, Publicity Director for the Metro-Goldwyn-Mayer organization is a publicist of ability and dexterity is recognized by the style and type of copy he sends out to the various publications throughout the country.

Pete modestly claims that he does not belong in this M.-G.-M. layout. Modesty is a virtue that is rewarded when least expected and the Editor of this humble publication thinks otherwise. For Pete Smith has warranted such honors as far as the motion picture trade observers are concerned. His position with the big company is an important one and the officials realize it, judging from the many complimentary remarks I have heard, regarding Mr. Smith's ability.

One would think that Pete Smith (nobody would ever think of calling him Peter) had enough to do in directing the press destinies of an organization as huge as Metro-Goldwyn-Mayer, but in addition to this work, he is the guiding hand and president of the famous Wampas organization.

Three years with a concern of such magnitude as Metro-Goldwyn-

(Continued on Page 46)

CARL LAEMMLE—Universal City

A Producer of Stars—A Miracle of Business Efficiency

CARL LAEMMLE, president of the Universal Pictures Corp., was born in Laupheim, Wuerttemberg, Germany, January 17, 1867.

Shortly after at the age of 17 he sailed for America and landed in New York, February 14, 1884. He followed the trend of the times which was westward and ended in South Dakota, where he was employed as a farmhand at \$4.00 a month.

The following year he went to Chicago where he got a job with Butler Bros., a big jewelry concern. Two years later he took another step up the ladder and became bookkeeper for L. Heller & Co., wholesale jewelers.

At the age of 22 he was a clerk with Nelson Morris & Co., the big Chicago packing company. In 1894 he went to Oshkosh, Wis., as bookkeeper in the Continental Clothing House and married there four years later. Here he meditated on the motion picture business which was just starting, and in 1906 he took his savings of about \$1500 and purchased the White Front Theater in Chicago, and opened another theater there two months later.

That same year he opened an exchange for the rental of film and was one of the patents company. In 1909 he quit the Patents company and became an independent, forming the I. M. P. company.

He made a super feature called "Hiawatha," which was nearly a reel in length. For three years he conducted a bitter fight against the Patents company, and on May 20, 1912, organized the Universal Film company. In July he opened the first foreign exchange, and in 1915 moved his studio from Sunset and Gower to Universal City.

It was not until March 6, 1920, that Laemmle had the control of Universal. At this time he and R. H. Cochrane bought out the big stockholders.

In 1925 he had an immense producing plant and a world wide exchange system. To make complete regression he organized the Universal Chain Theater Corp., for \$3,000,000 and set out to acquire theaters. On his 60th birthday he will have 300 theaters.

UNIVERSAL CITY; the biggest studio, and the most unusual municipality in the world.

A hodge-podge of sets, a miracle of business efficiency; a place where some of the world's most famous film stars have made their first grimace at the camera; unique alike in the picture industry and in the world.

Universal Pictures Corporation, of which Carl Laemmle is founder and president, recently celebrated the eleventh anniversary of the building and occupation of Universal City, the mammoth movie lot standing by itself, separated by the hills from the rest of Hollywood. The Universal company was started as a small concern, in a tiny studio at Sunset and Gower streets, in the days when its stars were King Baggot, Mary Pickford, Lee Moran and Eddie Lyons, Carmen Phillips, and others.

Since that day it has moved magically forward, until today its employees number in the thousands and its huge production plant covering hundreds of acres, is the largest in the world. Its estimated value is placed at \$6,000,000.

The "lot," as it is called in professional circles, at Universal City embraces 600 acres. The natural advantages which this great lot possesses for the making of all types of motion pictures is unequalled by any other moving picture concern. This is well illustrated by the fact that from time to time other producers find it necessary to "shoot" this or that scene of a production at Universal because they themselves are lacking in the necessary background or locale. Nature has provided Universal with mountains and prairies, streams and desert land, forests and fields and above all clear skies and brilliant sunshine. Snow is about the only thing that nature has overlooked and Universal is willing to sacrifice this in California's behalf. Thus it can be seen that with this one exception Universal has the advantage of being able to film practically every type of picture right at home.

Rudyard Kipling once wrote something about east being east and west being west making the assertion that never the twain shall meet, but Kipling never saw Universal City. For there within its 600 acres east and west do meet to say nothing of north and south mingling with the two. In other words the world and its people may be seen in a day at Universal.



CARL LAEMMLE

Right in California, in the open, are Vienna and London, their windows peeping out into China, India, Algeria, or a South Seas jungle. The brown stone mansions of old New York and its bowery are nearby, while a short walk will carry one into New England or lead into a town of the old western days, or up into the Canadian Northwest, Paris, mediaeval and modern, with its stately Cathedral of Notre Dame is there too, while not far off is Monte Carlo and grim Moscow. These are but a few of the great sets, solidly built, that were used or are being used in the making of outdoor scenes in Universal pictures.

Five great structures are included within the acreage. These house numerous stages upon which interior sets are erected. Ornate and costly rooms of palatial mansions—living rooms and ball rooms rear their walls beside some squalid miner's hut or hovel in a city's underworld. Court rooms and hotel, police stations, jails, directors' rooms and steamer cabins

are there too, in fact, every variety of scene that goes into the making of a motion picture is to be found on these stages. Through them all and out over the lot move the actors in their varied costumes.

Universal's minimum weekly payroll contains the names of some 2,000 people exclusive of the players. From time to time the figures given are increased but these 2,000 are always to be found on the lot. The work of this great corporation which is daily turning out new plays of every description for the pleasure of the millions of movie fans is handled by 88 departments. In addition to its physical properties—its vast acreage—all the accessories that go into the making of its pictures are manufactured right at home. It has its own canvas room, its own lumber and planing mill and its own machine shop and foundry. All these are continuously at work meeting the demands of production and of the technical department, which by the way, maintains the largest staff of

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ADVERTISING RATES ON APPLICATION

**"There Is No Substitute
For Truth."**

Appreciation

By WILL H. HAYS

President, Motion Picture Producers and
Distributors Association

The Motion Picture Industry, the fourth largest in the entire world, enters its thirty-first year bearing the good wishes and the friendship of all the peoples of the earth. This friendship has been built and held by service and understanding.

Producers, distributors and exhibitors have gone far beyond prophecy in furnishing the public yet better pictures in even better surroundings. The super special of yesterday is the ordinary program picture of today. The palatial theater of a few years ago in a few great cities, is now everywhere.

The public has learned to understand the problems of the industry and willingly gives assistance in solving them. This understanding has brought a continually growing friendship between the motion picture and the public. The people are ready, not only to support their chief amusement but at all times to defend it.

This understanding is invaluable. This public sympathy is without price. It will continue, measured by the industry's fulfillment of its obvious duties, as the principal amusement of the great majority of all our people, and the sole amusement of millions and millions.

The future success of the motion picture is limited only by the discharge of its duties; it is bounded only by the public appreciation which will come as the reward for service well done.

Morality Insurance

A statistical article on insurance and morals in the Spectator, an insurance publication, and used as the basis of a special article in the past issue of Liberty, gives unintentional credit to the motion picture business for a moral tone unsurpassed in any other business and smothers very effectually the lie of immorality among motion picture stars.

It would seem, according to these articles, that death comes early to the majority of those who transgress the moral code and for that reason an espionage system is maintained that ferrets out the moral pasts and presents of all applicants for large amounts of insurance. Violation of any one of three commandments, viz.: Thou Shalt Not Kill, Steal, or Commit Adultery, will deprive most men and women of insurance, and failure to observe most of the other commandments will cost him or her an extra premium to compensate the insurance companies for the additional hazard.

In other words, the moral hazard plays as great a part in the securing of large amounts of insurance as any one other feature and failing in that, the prospective policy holder is decidedly out of luck.

Yet, with all the immorality howlers doing their best during the past life of the motion picture business, more big insurance policies are credited to members of the film world than to any other business.

Jesse L. Lasky heads the list at five million; Will Hays, John Barrymore and Gloria Swanson have two million apiece; Joseph M. Schenck and Norman Talmage have one million and a quarter apiece, and Will Rogers, Mary Pickford, June Mathis, Constance Talmadge, Eric von Stroheim, Douglas Fairbanks and Charles Chaplin all were able to sign policies for one million each.

The public might remember that he laughs best who keeps his mouth shut.

Wagging Tongues

"Little puffs of wind—
Extinguished flames of candles—
Little lives of innocence—
Killed by breaths of scandal."

Jane Clayton.

Why is it that when a group of motion picture people get together for the first time the chief topic of conversation is scandal? It usually starts with a whisper and ends in being outspoken fact, and those who speak it and those who listen seem to fatten on it. This question was brought to our attention a few days ago by a well known local judge who, because of his great circle of motion picture friends, is certainly in a position to know. The Judge is not alone in his desire to secure an answer to this question for it is something that all of us would like to see corrected.

It is, more than anything else, the one big thing that will undermine the morale of the business and is, above all, the factor that is bringing down criticism and condemnation upon our stars and producers. The outside world, not knowing this to be sheer gossip and Hollywood's favorite pastime, is more than ready to believe all it hears and it hears a goodly lot that emanates in this manner.

Perhaps envy and jealousy are the roots of all the little juicy stories that get started, for everyone is trying to be at the top, and they don't care who they have to crush to get there. We, of Hollywood live differently from the rest of the world because we are a different people. Exercising the emotions daily before the camera naturally develops an emotional people. Away from Hollywood this is hard to understand. Why can't Hollywood's children protect her character instead of helping to undermine it? A mud slinging party cannot be indulged in without covering several people, including those throwing it.

We agree with our friend the judge, and appeal to the higher intelligence of our people to help correct this evil.

Desert Man Seeks Water

For variation we all like that to which we are not accustomed day in and day out so what would be more natural than for Zane Grey, great epic writer of the desert, to get out his fishing tackle and start off on a year's cruise in the South Seas. He will leave on the S. S. Tahiti for Auckland where his famous yacht Fisherman is awaiting him. When he gets his teeth full of enough salt he'll be back for more sand—and so it goes.

Again Smart Business

Apropos of last week's news of Ufa's financial troubles comes another wail from across the waters. The association of German film manufacturers have petitioned Minister of Economy Curtius to take steps to save the independent German film industry from being swallowed up by American capital. The appeal says in part: "The German film industry fears it will be ruined by the overpowering American capital, the same as the film industries in France, Italy, England and Scandinavia." Not having anybody left over there to act or direct is probably a greater reason for their failure. This may be a smart thing for American producers to put over but lack of international competition, especially in the arts, is not going to do film making any good in the long run.

Ex-Wives Must Work

The bright smile on many a harrowing male motion picture celebrity's face these days is not due to a better role or a salary increase. An opinion handed down by Justice J. A. Plummer in the Third District Court of Appeal states in part that ex-wives have no inherent right to live in idleness on the earnings of their former husbands and that the husband should not be so crippled in his finances that another home may not be established. There are many cases like this in Hollywood. Idleness sometime breed and bear social degenerates. Some ex-wives are entitled to everything they can get from their former husbands—some are not and Judge Plummer is to be congratulated on handing down a verdict of this kind.

Editor's Note—We are compelled to omit the fifth installment of DEAD-LINES from this issue. However, next week the bizarre chapter entitled, "Young-Man-Going-Somewhere" will positively appear. Better not miss it or any other installment. "Deadlines" gets better and better, week by week.

**Hollywood Topics
Is A Constructive
News Magazine.
How Do You Like This
Number?
There Are Better Ones
To Come.
Subscribe Now
Only \$2.50 a Year**

Paramount to Shatter Record

Twenty-One Features To Be In Production During January

ALL records for production by a single motion picture corporation will be shattered by Paramount during January, when twenty-one pictures will be in process of filming simultaneously.

tion of the famous Players-Lasky corporation.

Fifteen of these photoplays will be made at the Hollywood studio, while six will be launched at the Long Island plant in the east.

The first gun of the great boom was fired east and west simultaneously on Monday, December 27, when Eddie Cantor started work on "Special Delivery," his first starring vehicle since he definitely abandoned the stage for films, at the Hollywood studio and Thomas Meighan began "Blind Alleys," his next starring picture at the Long Island studio.

Eleven other pictures will be started on the west coast during January. These are "Looie The Fourteenth," Wallace Beery's starring vehicle, which James Cruze will direct; "Fashions For Women," Esther Ralston's first starring picture, to be directed by Dorothy Arzner, as the latter's first megaphone assignment; "Ritzy," the Elinor Glyn story which will serve as a starring vehicle for Betty Bronson and which Richard Rosson will make; "Afraid to Love" Florence Vidor's next, to be directed by E. H. Griffith; "Evening Clothes," Adolphe Menjou's next picture, which Luther Reed will direct; Emil Jannings' first American picture, "The Man Who Forgot God," to be directed by Mauritz Stiller under the supervision of Erich Pommer; "All Women Are Beautiful," Raymond Griffith's new comedy vehicle, Erle C. Kenton to direct; "Too Many Crooks," the picture which will bring Mildred Davis back to the screen, with Fred Newmeyer as the director; "Rough House Rosie" Clara Bow's second starring vehicle, which Frank Strayer will direct, and Pola Negri's next starring picture, from an Ernest Vajda play, as yet untitled.

In addition to these, three pictures, "Wings," the great epic of the air service in the war; "Rough Riders" glorifying Theodore Roosevelt and his famous regiment, and Frank Lloyd's drama of modern life, "Children of Divorce," will carry over, making a total of fifteen photoplays at the west coast studio.

In addition to "Blind Alleys," the east coast pictures will be "Cabaret," Gilda Gray's next; Ed Wynn's first comedy vehicle, untitled;

"Knockout Reilly," Richard Dix's new picture, in which Mary Brian will play the leading feminine role; Herbert Brenon's forthcoming picture, untitled as yet, and "The Undaunted Woman," by Leighton, Osmun, which Edward Sutherland will direct.

In accordance with this program the employed personnel has been increased tremendously at both studios. In Hollywood, between 10,000 and 15,000 players will be required during the month, according to Fred Datig, casting director; the Hollywood camera department has been increased to 85 men; the art department to 155 with the electrical, construction and other departments virtually doubled.

"Yet all this," said Mr. Lasky, "marks only a fraction of the production program we have planned for 1927. It will be our greatest year."

B. P. Schulberg Predicts

1927 WILL be a motion picture year.

With the tidal wave of prosperity in every line which began in 1926 rolling on into the new year, the film industry faces the prospect of a greater forward sweep than any of the outstanding industries of America.

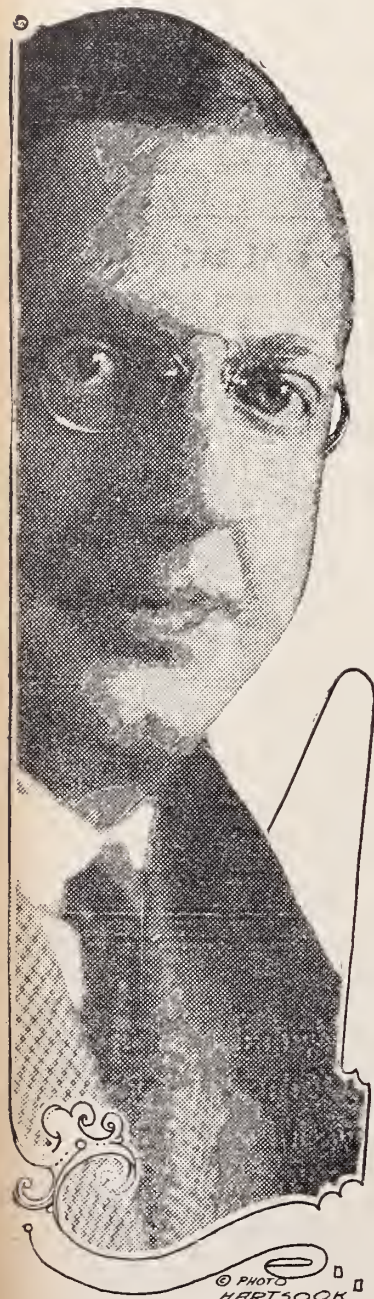
This was the prediction voiced yesterday by B. P. Schulberg, west coast executive for Famous Players-Lasky.

"Elements and conditions which at times have cast portentous shadows over the industry have neared the vanishing point," said Mr. Schulberg.

"Paramount expects 1927 to overshadow by a wide margin every previous year in its history. We have planned our greatest production schedule and a tremendous expansion of our efforts throughout the world.

"The past year was one of marked progress for Paramount. Curiously enough, during the year,

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JESSE L. LASKY

This was the new year's message sent to the motion picture world by Jesse L. Lasky, first vice-president in charge of all produc-



B. P. SCHULBERG



JESSE L. LASKY SURROUNDED BY STARS OF THE FIRST MAGNITUDE

Paramount's Record

(Continued from Page 8)

the mystic figure for the corporation was five rather than the astrological seven.

"We made five great road shows—'Beau Geste,' 'Old Ironsides,' 'The Rough Riders,' 'Wings,' and 'The Wedding March.' The two of these already released, 'Beau Geste' and 'Old Ironsides' have scored tremendous successes.

"During the year, five Paramount players were elevated to stardom—Clara Bow, Eddie Cantor, Florence Vidor, Esther Ralston and Wallace Beery and all have more than demonstrated their right to the honor.

"In the past twelve months, we discovered five new young players who have demonstrated that they are definitely on their way to stardom—Ann Sheridan, Sally Blane, Fay Wray, Gary Cooper and James Hall.

"Paramount enters the new year with the greatest world scope in its activities ever recorded in the industry. Our pictures are being shown in every corner of the globe. The subtitles appear in 37 different languages. We have what we believe to be the strongest production staff of directors, writers and players in the industry."

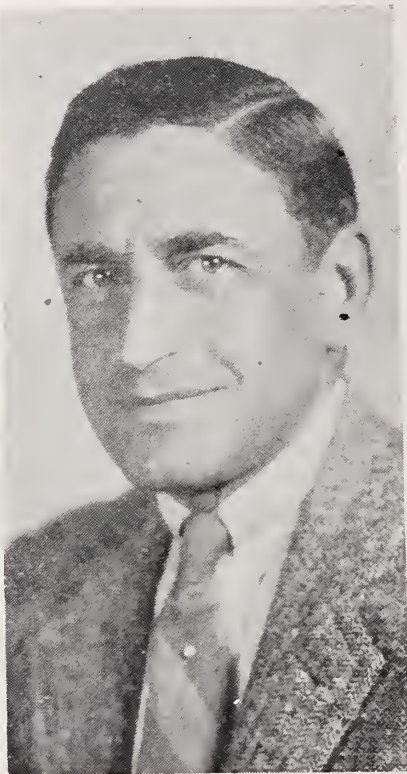
"The power of this vast organization has, we believe, given us the ability to gauge public demand in motion pictures as never before and in so doing Paramount has discovered a new art—the art of entertainment. True artistry consists of the ability to please the great masses of people. And the public has shown, times without number, that it will not accept what it does not want, no matter how much the label of "art" may be imposed upon it. In the pleasure that is accorded by such pictures as 'It,' 'The Campus Flirt,' 'Hotel Imperial,' 'We're in the Navy Now,' without reference to the road shows lies the genuine art of entertainment, the most popular of all the arts and the most difficult to successfully attain.

"Paramount has distinctive plans for its stars in 1927. It will be the greatest year for Pola Negri since she came to America. In 'Hotel Imperial' and 'Barbed Wire' she has found herself. Even greater vehicles of this same general type will be provided for her in 1927. In the screen version of Ernest Vajda's play, 'Confession,' in 'Vanity Fair,' in 'Rachel,' she will have the greatest opportunities of her career.

"Eddie Cantor should make tremendous strides in the coming year. Paramount is not going to make Cantor a comedian. Rather he is to be developed as the David Warfield of the screen, in vehicles that combine pathos with humor,

with the sheer human element predominating. Before the year is out, we expect him to be one of our greatest stars.

"These are but inklings of what 1927 holds. We enter upon it with confidence supreme."



Milton E. Hoffman

PARAMOUNT enters the new year with its studio organization at the highest development it has yet attained. This was the assertion today of Milton E. Hoffman, executive manager of the Hollywood studio of Famous Players-Lasky.

"In building its organization, Paramount has enrolled personalities of outstanding mentalities who want to help you in your difficulties and who are willing and anxious at all times to assist you in achieving superior results," said Mr. Hoffman.

"Your smallest problem is their problem and their cooperation is to be had for the asking. Only by using the organization to its fullest extent can its efficiency be known and appreciated.

"We are entering our first new year in our new studio in Hollywood. The many months of preparation and construction have already borne excellent fruit but are about to be submitted to their fullest test. We are entering upon the biggest production schedule in the history of the company and we face it with the supreme confidence that the highly developed organization and the greatly improved facilities which our new studio provides will result in the finest product Paramount has ever made."

Sam Jaffe

THE YEAR 1927 will see a new era inaugurated in efficiency in the production of motion pictures, according to Sam Jaffe, production manager of all west coast units of the Paramount studios.

Under Jaffe's supervision, a system has been installed which shows hourly the exact cost of each production. "Box office successes produced on a business like business" has become the slogan of the production department.

The system includes a method of "controlling expenditures" so that, barring unforeseen weather exigencies, it is possible to know in advance, almost to the penny what a production will cost.

Jaffe has Frank Brandon as his assistant and seven unit managers who work under his direct control. The unit men are: Roger Manning, Fred Leahy, Sidney Street, J. J. Murray, Paul Wing, E. D.



SAM JAFFE

Leshin and Arthur Koch.

Jaffe, now but twenty-five years of age, is probably the youngest of the high executives in the entire industry. He was born in New York City and started with Famous Players-Lasky organization as an office boy ten years ago. Two years later he became purchasing agent for United Artist and later joined the staff of B. P. Schulberg, when the later was an independent producer, becoming studio manager, production manager and finally, general manager for Preferred Pictures.

He came with Paramount as associate production manager and six months ago, was placed in complete charge of the department.



Hector Turnbull

THE New Year in motion pictures means something more than just the beginning of another 12 months of effort. It means the beginning of new things in picture making. This is the opinion expressed today by Hector Turnbull, Paramount featured producer.

"The most encouraging factor in the present situation," said Mr. Turnbull, "is the willingness of producers to recognize the vibrant qualities of the new.

"So much has been said in times past about the necessity and value of attempting the new and the result has simply been a repetition of the old formulas in picture making. But now a new spirit is in evidence. Already some radical steps have been taken which the public has welcomed with open arms.

"As a result, there has been a greater amount of direct action to try the new. In this respect, Paramount has been the most venturesome of all film making organizations and the new year will see its pictures in even more daring departures."

Lucien Hubbard

PARAMOUNT is entering the new year with the greatest confidence that it will be the company's biggest year in history because it has shown the daring to venture into new and untried fields, according to Lucien Hubbard, featured producer of the organization.

Mr. Hubbard is supervising the production of Famous Players-Lasky's extraordinary epic of the U. S. Air Service in the war, "Wings" which is being filmed at San Antonio, Texas.

He has just been in Hollywood on a flying trip to spend the Holi-

(Continued on Page 43)



The Outlook for 1927

By M. C. LEVEE

General Executive Manager First National Productions

Any estimate of future progress in the motion picture industry must take cognizance of the continuous development along all lines converging to the ultimate of better product. Every day brings new discoveries; new faces, new methods. This has been the history of the industry since its comparatively recent inception as an art and a form of entertainment and expression.

First National Productions feels no small satisfaction in the fact that its efforts have met with a response unprecedented in its history during 1926 and speaking for the organization I see a year of greatly increased activity ahead, with facilities for even better product than ever before in its history.

The most important development in First National has been the concentration of its production activities in California. With the complete and spacious new studios in Burbank, equipped to make pictures with a minimum of effort and a maximum of quality, with a stronger line-up of players, directors, writers and others than ever before, there can be no doubt of the result.

The building of the studio in record time, in the supervision of which John McCormick, general manager of West Coast Production, and I have endeavored to cover every point and to work out

details in the most effective manner, has enabled us to absorb the bulk of productions during the last few months of 1926 and the New Year will see all our various units concentrated in the one studio. This naturally will make for closer co-ordination and result in more efficient work.

Surveying the prospects for 1927, I believe that I can see a development of the lighter forms of motion picture entertainment; the comedy element raised to a higher degree of perfection, the comedy drama verging upon the lighter side. At the same time, the romantic theme in pictures has never been more strongly exemplified and it might be said that the two elements of "love and laughter" will hold the field. There will be heavy dramas, to be sure, even costume or semi costume plays, but they will not preponderate.

There seems also to be a continued demand for the original screen story, but stage plays and printed stories will still hold a strong place.

The unit system of production, whereby one man is held responsible for each picture, under the general supervision of Mr. McCormick, a system which seems to have worked out admirably, will continue to prevail, so far as First National is concerned at least.

Every effort to achieve universality in theme and treatment of pictures is to be expended. The world is our audience, as it should be; and there is no longer any necessity of confining pictures to



John McCormick Lists Some Wills and Wonts

Movie heroes and heroines will die more often in 1927 pictures than ever before.

Soul throbbing final fadeout clinches will be fewer.

Comedy writers, directors and players will be at a still higher premium.

War pictures will continue in favor.

The "flaming youth" of the screen, players who have achieved success chiefly through their youth and physical appeal, will have to fight for their positions with more mature men and women of greater acting experience and skill.

These predictions headed the 1927 film forecast announced today by John McCormick, 32-year-old chief of west-coast production for First National, who will supervise the expenditure of several millions of dollars in motion picture production during the coming twelve months.

"Possibly the most important development to be looked for in

any especial type of audience, and while pictures themselves have developed a familiarity with idiom and thought that is practically universal, to make films of a purely localized character would be a mistake.

Finally, I wish to add a personal word of appreciation for the efforts of all those associated with First National Productions which have tended to render possible the results at which we have aimed. I think 1927 will be a banner year for the industry.

1927 will be a continuation of the trend toward natural endings for all pictures," McCormick said.

"There is no real reason why it should be necessary to perform surgical operations on books in transferring them to the screen merely to provide happy endings. A happy ending is not necessarily a satisfying one. The same people read books who see pictures. We are reaching the point where we demand logical treatment in all screen stories and I expect to see dramatic stories played for their full value.

"Perhaps the year's generous importation of foreign-made pictures has helped the movement. This is undoubtedly because the European picture has inevitably pursued the natural angle by virtue of European audiences, having been for hundreds of years accustomed in their literature to the logical development trend and ending of a story however tragic. American audiences, long used to the higher, less natural, and more saccharine development and ending are possibly undergoing the normal process of evolution to the more realistic conception of literature and drama. We become more discriminating daily and our pictures, to satisfy us, must contain problems upon which our minds may work as well as our emotions.

"Any worth while war picture will be successful. The year just closing has seen war films take the highest place on the lists of the most successful pictures. The

(Continued on Page 43)



FIRST NATIONAL "WINNERS" FOR 1927

\$3,000,000 Cinema House

Hughes Is to Be Laemmle Banquet Master Ceremonies

Rupert Hughes, widely known novelist, has accepted the honor of being master of ceremonies at the Carl Laemmle Sixty-year Banquet, to be held at the Biltmore Hotel, January seventeenth next, according to announcement from the committee handling advance arrangements for the affair.

Hughes is probably the only man of prominence in the motion picture industry who has never been associated with either Carl Laemmle or Universal, and in announcing him as master of ceremonies the committee explains that his attitude and platform will be unbiased and above board.

With such celebrities as Mae Murray, Lon Chaney, Lois Weber, Al Christie, King Baggot and others who in the past starred for Mr. Laemmle planning to attend, expert predictors point towards the Sixty Year Banquet as the biggest birthday party ever conceived.

WATCH THIS YOUNG MAN

Stuart Heisler, who was film editor for George Fitzmaurice over a period of two years and then joined Ray Rockett, is now being elevated by First National to another position of importance. It seems to be a case of bigger and better things this coming year for Heisler, but if everything that is said about him is true no one is more deserving.

ANN GOES TO HER BARBER FOR A—BUT READ ON

Preparatory to starting work on a new comedy at the Christie studio, Anne Cornwall consulted her barber and her cameraman, with the result that a new bob will be a feature of the new picture. Jack Duffy is also featured, and Walter Graham will direct. The story is an original written for Miss Cornwall by Frank Roland Conklin.

PIERRE COUDERC BEING PAGED FOR WORK

Pierre Couderc, who was for over three years writer, gag man and director with the Duke Worne productions, has left that organization and is now considering many offers. Couderc has made quite a name for himself in the serial, short subject, comedy and western field, the last serial, "Sotty of the Scouts," that he worked on, having the distinction of playing the Metropolitan theater.

THESE BOYS KEEP ON DELIVERING

Christie Studio directors are being congratulated on having every comedy this season delivered on the scheduled shipping date. William Watson, Harold Beaudine, Walter Graham and Earl Rodney, directors, and Eddie Baker, Bill Holland and Willim Perry, assistants, are the ones chiefly responsible for this record during the seventh season of production by the Christies for Educational release.

JIMMIE TUNING IN FOR A TUNA—

Jimmie Adams, Christie star, has been spending the few days allowed him between pictures out on the Pacific, in the vicinity of Catalina, fishing for tuna and sea bass. Great catches are reported by Adams, but no details are given, for fear that he might be accused of the common weakness of fishermen.

AND STILL THEY COME

The foreign colony in Hollywood is increasing by leaps and bounds. One of the latest heralded additions is Lil Dagover for the last six years reported to be a Ufa star of prominence and adjudged the most beautiful woman in Germany. Miss Dagover arrived in this country some weeks ago on a combination honeymoon and business trip. She is to work for Paramount. Her husband, George Will, went to Germany to sign up Jannings for Paramount and while there met and married her.

Round-World Flyer Stars in Picture

Jack Sherrill of the Sherrill-Friedman-Schussler casting office announces that arrangements have been made with Lieutenant Leslie Arnold, around the world flyer, to appear in a picture titled "That World Flight." Al Neitz has been contracted to direct this huge epic of the air and Lieutenant Arnold will be surrounded by an all-star cast of players.

Arnold's enviable record as a world flyer is well known throughout the world. He is one of the finest aeronautic engineers in the United States Air Service and is at present stationed at Griffith Park Field. Production will start almost immediately at the Richard Thomas Studio.

1927 Resolves

John T. Murray Resolves not to look at a woman more blonde than his wife, Vivien Oakland.

Otto Matiesen's 1927 vow is not to be crazy except on the screen.

Robert Ober swears that he will not sell so many plays that he will be relieved of acting for a living.

Grant Withers insists he will not return to juvenile heavies now that he has become a full-fledged leading man.

Carlo Schipa agrees never to have his tonsils "snatched" again.

Mathilde Comont, bouncing comedienne, will forego the pleasure of "trying out" her juvenile friends' Christmas kiddie cars.

Armida resolves not to let her many film offers interfere with her dancing accomplishments, through which she first won fame.

Reed Howes promises not to go in for motorcycling after he completes five reels of this activity in "The Scorchers."

Bill Cody Starts On Pathe Release

Bill Cody's first Pathe release entitled "Laddie, Be Good," is now in production at the California studios under the direction of Ben Cohn. Joe Murphy is assisting, while Ben Westland, a former Los Angeles newspaper man is serving as production manager. Art Reeve and David Smith are operating the cameras.

"Laddie, Be Good" is an original story with continuity by L. V. Jefferson. It is a comedy drama of feature length and is the first of a series of Bill Cody productions being made for Pathe.

Rose Blossom heads the cast. Others prominent in support of Cody are Henry Herbert, George Bunny, Ethan Laidlaw, Frank Gambold, Al. Hallett, Finish Smiles, Scott Matthews, C. B. Steele and Jack Underhill.

New Leading Man For Patsy Miller

In her next Warner Brothers starring vehicle, Patsy Ruth Miller will have opposite her a new leading man, for according to an announcement from the Warner Studio today, Ian Keith has been signed for the leading male role of Patsy's next film.

In the Warner picture, Keith will have a very dramatic role, as the story which Charles "Chuck" Reisner wrote especially for Patsy, is packed full of pathos and dramatic tension.

Schenck Awaits Plans For Picture Palace

Spurring preparations for actual construction work on Los Angeles' finest motion picture palace, which is to be erected by the United Artists Theater Circuit on South Broadway between Ninth and Tenth streets, C. Howard Crane, one of America's foremost theater designers, is now conferring with the corporation's executive.

Crane arrived in Los Angeles with the completed blue-prints for the \$3,000,000 cinema house, which is slated to be one of the greatest theaters planned by the United Artists group in key cities throughout the country. The noted architect submitted the plans to Lou Anger, who has been appointed by Joseph M. Schenck as active head in charge of construction for all theaters in the United Artists chain.

Work on the combination theater-office building awaits only approval by Mr. Schenck, chairman, and other board members of Crane's final plans.

Los Angeles' United Artists theater building will be of Spanish Gothic design. The theater proper, which will show the feature picture output of United Artists' producing units, is said to be Crane's outstanding triumph as a playhouse designer. The office building section, for which Walker & Eisen are the architects, is expected to rank as one of the city's finest business structures.

Winifred Dunn Is Very Busy at First National

Winifred Dunn, well known scenarist now under contract to First National Productions, is an exceedingly busy young woman these days. According to an announcement by John McCormick, general manager of West Coast production for First National Pictures, Miss Dunn has just completed the continuity for "The Patent Leather Kid," in which Richard Barthelmess will star, and has started work on the continuity for "Beauty in Chains."

Everything is patent leather these days with Richard Barthelmess. No sooner had the First National star returned from two months' vacation spent abroad and in the east, than he set to work accumulating a wardrobe for his picture, "The Patent Leather Kid," the first under the new contract.

Schenck—Synonym for Success

By I. W. IRVING

SCHENCK, A GENIUS FOR ORGANIZATION

"Joe" Schenck, of the Midas touch.

"Joe" Schenck, the alchemist of the amusement world.

"Joe" Schenck, filmdom's super-magnate.

Out here, in Hollywood, where Schenck is a synonym for success, power and all that goes with it, they say that whenever the owner of the name touches anything, it turns to gold.

But Joseph M. Schenck's friends insist it is not a Midas touch that has made him a dominant figure in the motion picture and amusement world, a financier, a power in real estate and an all-around business baron of many parts, but instead the man's genius for organization, his humaneness, and his ability to do a harder day's work than the people he has outdistanced in life's race.

There are few men in America with more varied interests than Mr. Schenck. He is a motion picture producer, one of the largest; the executive head of the United Artists Corporation, composed of the most famous stars, producers, and directors; the president of one bank and a director in others; owner of amusement parks and one of the organizers of a \$20,000,000 theatre chain; a big-scale investor in real estate, buildings, and oil wells; backer of many other enterprises; yet, despite it all, "Joe" Schenck, as his friends point out, remains "regular" and unspoiled by success.

THE story of Schenck's life—and he is still in his forties—reveals as much drama, struggle and romance as that contained in any of the motion pictures made under his banner. An audience, seeing some of the chapters of Schenck's career on the screen, probably would criticize the photoplay, contending the story wasn't true to life.

"Joe" Schenck would have been excellent "copy" for Horatio Alger.

No poor boy ever had a harder early struggle than young Schenck and none climbed to dizzy heights. And no boy ever devised a better recipe for success and stuck to it.

Early in life Schenck laid down a self-imposed rule: "Save money, have the courage of your own convictions, welcome hard work, be loyal, and keep your word, once given, to everybody."

He never breaks his word. He believes that a man's word should be his bond, and that friendships in all walks of life, from newsboys to multi-millionaires; from vaudeville "hoofers" and film "extras" to the greatest stage artists and most famous screen stars; and from European peasants to titled personages whose illustrious ancestry traces back hundreds of years. Schenck doesn't care so much who a man is, as what he is. And he doesn't care so much what the size of a man's bankroll is, as what he gets out of life and puts into life with that bankroll.

SCHENCK'S bankroll, when he came to the United States from Russia, where he was born, consisted of enough to eat on for a few days. That was in 1892, and young Schenck was just a month from his tenth birthday. His first impressions of America were somewhat confused, as he had arrived in the midst of a presidential election, and the customs in this new and strange land filled him with wonderment.

The youth didn't know what to think when he saw thousands of men parading through the streets with torchlights and brooms and generally cavorting about in a most mysterious manner. He knew, however, that something unusual had happened, and, eager for his initial education in American ways, he discovered that a man by the name of Grover Cleveland had just been elected president.

Joe was large for his age, and there were no child labor laws in New York at that time, so he obtained a job for a few dollars a week and began saving his money.

The job was in a small factory, but when he heard of an opening in another factory for more money, he made the change. He always has believed that a man—or woman—should change jobs to better themselves when they have the opportunity. Many an employee has left the Schenck organization with the "chief's" best wishes, and he remains to this day their friend and greatest booster.

REALIZING that he must secure an education if he wished to win the success he aspired to, Schenck became a regular attendant at night school. In those days the free-lunch was an institution, and it didn't take the youth long to discover that by careful planning a hungry individual could enjoy good food for a few cents a day and let



JOSEPH M. SCHENCK

the less thrifty patronize the more sumptuous twenty-five cent restaurants.

After he had made rapid progress in night school and had saved enough money for a more advanced education, Schenck enrolled in the New York College of Pharmacy and in due time received his degree as a full-fledged druggist. The drug store was a success, but the young man itched for wider fields, and he reasoned that if the public came to him for medical prescriptions, it would come to him for health prescriptions in the form of wholesome amusement.

Schenck did not have much money—in fact, about \$600 cash—but he did have a flourishing drug store, unlimited confidence in himself, and A-1 credit, for he already had demonstrated that his word was his bond in the business world. Therefore, when he decided to promote a \$100,000 amusement enterprise on a capital of \$600, he "sold" himself to people with money and launched the famous Paradise Park at Fort George in Northern New York. That was in 1908, and it marked Schenck's definite entry into the game of entertaining the public.

From the very start, Paradise Park was what slang writers of today would term a "wow." During the first summer the success of the enterprise attracted the attention of Thompson & Dundy, the well-known lessees of Luna Park, Coney Island, and these shrewd men secured an option on a large tract adjoining Paradise Park. The Coney Islanders discovered that in

order to have sufficient room it would be necessary also to obtain control of Paradise Park, and it was this situation which compelled Mr. Schenck to make an offer to the landlord for purchase of the property. Mr. Schenck successfully engineered the negotiations, the necessary capital being provided by the profits of the enterprise.

IN 1912, Paradise Park having proved so successful, "Joe" Schenck and his brother, Nicholas, bought the huge Palisade Park, at Fort Lee, New Jersey. They still own this park, which is one of the largest of its kind in the world, the daily admissions sometimes approaching 100,000.

Mr. Schenck's introduction to motion pictures was while he was active in the management of Paradise Park. A man by the name of Marcus Loew sought space at Fort George for the showing of "moving pictures" in a car on the park grounds. Even that early, in what was destined to become one of the three leading industries in America, Mr. Schenck realized motion pictures' possibilities in catering to the masses. Always a partisan of popular amusements, he invested with Loew, and in time became one of the chief figures in the Loew Theatrical Enterprises.

But it was not just the exhibiting of pictures that interested Mr. Schenck; he saw how important the production end would be, and not wishing to be lagging behind when the real struggle for supremacy should start, he purchased the

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The Hours of Movie Folks

By FRED L. PORTER

Vice President and Production Manager of the Christie Film Co.

WHO WORKS harder, theatrical people or motion picture people? The answer to that question would no doubt be given by the general public in favor of the former, not because they think theater people work hard but because they think that motion picture work is play.

Visitors to motion picture studios at first make a polite attempt to restrain their opinion that making pictures must be a lot of "fun." After they have watched production for a while, and observed the sweating prop boys, electricians, carpenters and laborers their viewpoint changes. But not enough! For it is not possible to see thought and brain work going on, and that is what the director and his assistants are doing.

To get down to cases, I remember of a visitor to the studio who expressed the wish to go on location with "The Nervous Wreck" company. He declined, however, after learning that the company had to be made up and ready to leave the studio at 6 a. m. He was still further astonished to find out that if he did go along he would not get back until six or seven in the evening, and possibly much later. This man's case is typical, yet he didn't learn the half of it. The actors, including Harrison Ford, Phyllis Haver, Mack Swain and Chester Conklin, had to rise, have breakfast, go through the intricate process of putting on a makeup, and make the drive to the studio in time to leave for location at six o'clock. Many of them live in Beverly Hills, which is over five miles from the studio, and one lives in Pasadena, which is much further.

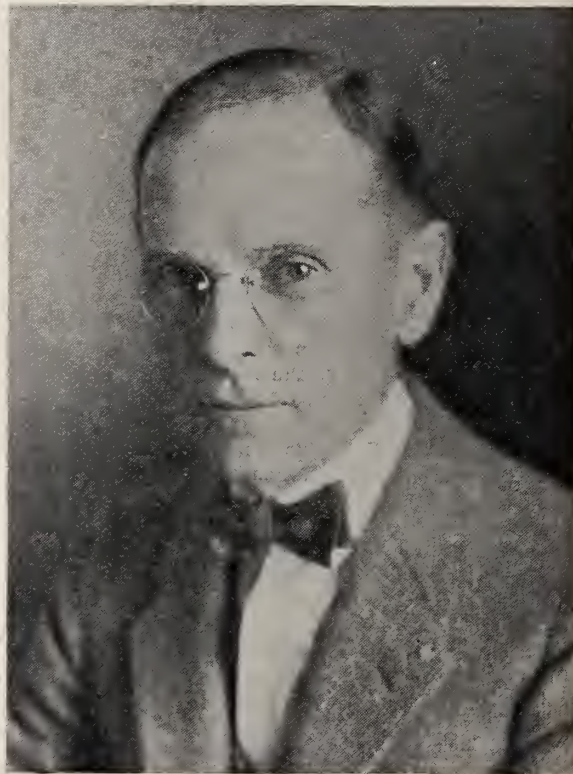
Then, upon returning to the studio after darkness has necessitated putting the cameras away, it would be natural to suppose that the day is finished. It is several hours later. The director and his cast must look at their "rushes," to see how the work of the previous day looks on the screen. This may take more than an hour, and often does. Then the actors have makeup to remove, street clothes to don either at the studio or at home, and dinner to eat. On some nights that is all. On others there are previews to attend, for about the time an actor is well into one picture the one he has made previously is cut down to eight or nine

reels and he must needs motor to some suburban or country town and attend the test showing. More than that, the director of course has to go, along with the cutter and other members of his staff. On nights when no previews are on hand, the director in the midst of production must go over his film with the cutter and eliminate, build up and join the story together, doing this each night as he goes along rather than wait until the camera work is finished and then plunge into a tremendous mass of film unconnected and without a semblance of order.

Take the case of the projectionists, who operate the projection machines in the studio "theater." They must be on hand all day from eight-thirty on, to run film for directors, scenario writers and other production workers. At night they run film for directors who are busy directing all day—except on preview nights, when they must arrive at the preview theater, which may be from ten to forty miles from the studio, in plenty of time to assure the anxious manager that the picture will be ready to run at eight fifteen! Since the habitual hour to show rushes is four in the afternoon except when the director is busy on the set and must look at them at night, this means that the projectionist very often has dinner after the preview. If by any chance a theater operator should read this, he will have every justification for thanking his lucky stars that his fate is not like that of his brother in the studio.

To return to the director, after doing his day's work on the set, looking at his rushes and returning in the evening to work with his cutter on the picture so that editing will keep pace with filming, he still has to plan for the coming day's work. He must know what scenes from the scenario he is likely to film, and this means deciding what actors, props and lights he will need, in order that the assistant director may call the people, the head property man may assemble his props, and the head electrician "drag iron" which means moving electrical equipment on the overhead runways and onto the floor of the sets that will be used the following day.

There are about ten people involved in production in addition to each actor. From nine in the morning until six at night these ten people have to keep everything going smoothly so that director and



FRED L. PORTER

actors may have no worry or hindrance to obtrude into the task of putting the story on celluloid. This means that the ten technical workers are kept very busy indeed.

Perhaps the most interesting feature of this subject of the hours of motion picture people is that the business of creating entertainment is not one of hours really at all, for the man making a picture does not leave his thoughts behind when he leaves the studio for home. It is a thing that absorbs the worker all of his waking hours, and it cannot be locked up in the vault with the film.

This may also serve to explain why tourists, going down Hollywood Boulevard at ten p. m. find it as depopulated and quiet as the main street of the dullest of small towns at midnight.

There is one man in particular who is called upon to devote as near twenty-four hours to his job as is humanly possible, and he is the assistant director. The assistant has the difficult job of having all the multitude of ingredients that go to make up a picture ready at the time and place that the director wants them. When it is remembered that not only inanimate objects but people, with all their various characteristics, compose

the whole, it is not difficult to understand that his job is a trying one indeed.

Many stories have been told of how the ingenuity of the assistant director has produced, at the call of the director and scenarist, a herd of pink elephants or a pair of yaks. Those tales are in reality not exaggerated. The assistant has to produce, and to his credit let it be said that he does. If the starting hour in the morning is nine o'clock, he has to assemble actors, property men, electricians, carpenters, and cameramen, and have them actually ready so that the director may really begin work at nine o'clock. After the days shooting, the assistant still has to make preparations for the morrow's work, as outlined by the director, and this takes him far into the night, more often than not. He is probably the most prolific user of the telephone, next to central, in existence.

The combination of Marie Prevost, star, and E. Mason Hopper, director, has proved to be such a successful one that Metropolitan Pictures has signed Hopper to direct Miss Prevost in her next three pictures.



**AL CHRISTIE AND A GROUP OF HIS
BEAUTIFUL STARS**

Jack Warner Announces A \$14,000,000 Schedule for 1927

Warner Bros. Plan Big Program for Coming Year

WARNER BROS. PICTURES, Inc., have built up their production properties since first opening their West Coast Studios at 5342 Sunset Blvd. eight years ago with the steady consistency which the growth of their organization demanded until now the thirteen-acre lot contains a model moving picture production plant, complete with all the many subsidiary trades and arts which picture making entails adequately represented and so housed that production moves without congestion in a circle.

Although the Sunset Blvd. property is so cleverly planned that the entire 1926-27 program of 26 features and nine super-features of road-show quality could be produced without crowding on it, Warner Bros. a year ago procured and greatly improved the 20-acre Hollywood property of the Vitagraph Co. of America, when it absorbed that company in order to allow its productions the greatest freedom in the matters of time and space so necessary to the production of features of greatest artistic calibre.

Although Warner Bros. will make eight less pictures during the coming season they will expend \$14,000,000 in their production, almost half as much again as last season's budget called for. The nine road-show productions will include "Black Ivory," "Noah's Ark," a super-spectacle, and several Syd Chaplin productions.

Within the coming year Warner Bros. will erect their two-million dollar theatre on their Hollywood Blvd. site.

Three of the coming season's nine specials have already been completed. They are "Don Juan," starring John Barrymore and directed by Alan Crosland, the third Barrymore picture, "Manon Lescaut" and "The Better 'Ole" and "The Missing Link" starring Syd Chaplin and directed by Charles "Chuck" Reisner.

* * *

MANY WORTHY PICTURES MADE DURING PAST YEAR

PICTURES recently completed or now in production include "While London Sleeps," starring Rin-Tin-Tin, "Don't Tell the Wife," starring Irene Rich, "Wolf's Cloth-

ing," starring Louise Fazenda and John T. Murray, "The Third Degree," starring Dolores Costello, and "Hills of Kentucky," starring Rin-Tin-Tin.

Stars under contract to Warner Brothers now include Dolores Costello, Irene Rich, Louise Fazenda, Patsy Ruth Miller, Jane Winton, Myrna Loy, Helene Costello, Syd Chaplin, Monte Blue, John T. Murray, Jason Robards, Walter Merrill, William Demarest, and Rin-Tin-Tin.

Directors include Charles "Chuck" Reisner, Michael Curtiz, Paul Stein, Roy Del Ruth, Lloyd Bacon, Herman Raymaker, Howard Bretherton, Harry Hoyt and Alf Goulding.

Writers include Bess Meredyth, Graham Baker, Edward Clark, Darryl Francis Zanuck, Rex Taylor, Harry Dittmar and Helen Klumph.

Vitaphone, the greatest scientific achievement in moving pictures for many years is being successfully introduced to the moving picture public all over the United States by Warner Brothers, with the world's greatest stars. It is the perfected synchronization of sound reproduction with moving pictures.

* * *

JACK WARNER ONE OF THE MOST ACTIVE MEN IN INDUSTRY

ONE OF the busiest men in Hollywood is Jack L. Warner, vice-president in charge of production of Warner Brothers. Under his supervision, twenty-six Warner Winners and nine super-specials will be produced for the ensuing year. Among those which have already been prepared on this program under Jack Warner's supervision are "Don Juan" and "Manon Lescaut" starring John Barrymore, "The Better 'Ole" and "The Missing Link" starring Syd Chaplin, "Across the Pacific" starring Monte Blue, "Private Izzy Murphy," starring George Jessel, and several others.

With stories to be bought, scenarists to be assigned pictures, and a score of stars, featured players, and directors to handle, Warner has little spare time. The Western presentation of Vitaphone, although



JACK L. WARNER

not directly under his supervision, is another of the matters for which he takes some responsibility. The Warner production system is not a unit method, and the centralization of production responsibility rests heavily on the shoulders of Jack Warner. Raymond L. Schrock relieves this burden, in the capacity of associate executive.

RAYMOND SCHROCK COMPETENT EXECUTIVE

RAYMOND L. SCHROCK came to Warner Brothers studio as associate production executive, working with Jack L. Warner on all matters pertaining to the actual making of Warner pictures. Schrock previous to his present position was that of General Manager of Universal Pictures Corp.

Besides acting as supervising editor, having under him six or seven writers at full speed continually, Schrock finds time to write several originals, adaptations, and scenarios every year. During the past busy season he has written the original story, "Private Izzy Murphy," the adaptation of "Millionaires," and has collaborated on the screen story of "Broken Hearts of Hollywood" with Edward Clark. Schrock also has several screen stories prepared which will probably be screened as part of next year's Warner program.

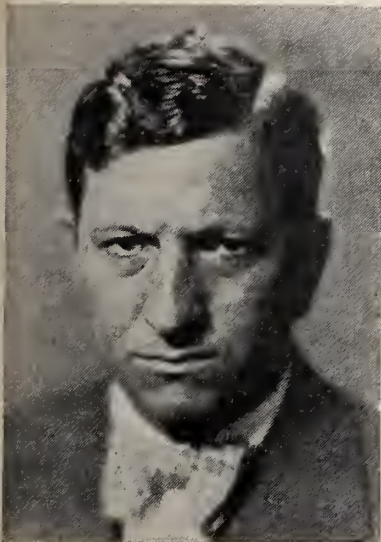
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WARNER PRODUCTION DEPARTMENT MAN OF EXPERIENCE

THE MANAGEMENT of the gigantic Warner Brothers Sunset Boulevard Studio, as well as the lot formerly owned by Vitaphone is the



RAYMOND L. SCHROCK



WILLIAM KOENIG

big job handled daily by William Koenig. Koenig was formerly studio manager for Universal. As an efficiency expert there are few men in the motion picture industry who can vie with the Warner official. The entire physical personnel of the Warner studio centers in him. His work includes the management of all production departments including, the construction department, art department, prop department, costumes, camera, garage, and all matters actually pertaining to production. Under Koenig's direction production details of the most elaborately produced of Warner's next year's pictures are being prepared, including "Noah's Ark" and "Black Ivory."

* * *

SCHUESSLER SUCCESSFUL CASTING DIRECTOR

ONE OF THE youngest, yet already one of the most successful of casting directors, Fred Schuessler, is handling the reins of that position at Warner Brothers studio. Schuessler was formerly casting director for Universal, later



FRED SCHUESSLER

for M-G-M., and still later established a successful independent casting and managing agency.

His present position is one of the most exacting of similar situations in the industry. Schuessler has daily charge of securing scores of extras, as well as principals, as most of the current Warner productions are being made on a very large scale. In "The Missing Link," for instance, which Syd Chaplin has just completed, over a thousand extras were used. The same is true of "Across the Pacific," which starred Monte Blue. Several other pictures produced on the Warner lot recently have necessitated the hiring of even more extras.

* * *

HAL WALLIS KEEPS THE WORLD INFORMED ABOUT WARNER PICTURES

ALL OF THE publicity emanating from the Warner Brothers studio detailing to the world the news events of that organization is produced under the direction of Harold B. Wallis. Wallis has been with



HAL WALLIS

the Warner organization for over four years. In that time he has developed a system of publicity covering both national and local sources of news thoroughly. A unique feature of Wallis' system is that the still cameramen work directly under the publicity department, aiding greatly in the production of suitable publicity art. Since his advent into that office four years ago, the personnel of his department has been doubled.

SHERIDAN JOINS TOPICS

Walter Sheridan, well known both in the East and here as one of the best of assistant directors, has joined the staff of TOPICS. At present he is busy at First National with the genial Ben Silvey, and before that was assistant to Ralph Ince at F. B. O.



MAIDA AND RAY BLATHERWICK

Maida and Raymond Blatherwick are two of the cleverest "Western" children in the "Wild west" game. They are known from Coast to Coast for their marvelous dexterity with the "ropes" and their wonderful riding. For some years now they have been one of

the biggest features with the Miller Brothers 101 Ranch Wild West Show and have played in both vaudeville and pictures. They will be one of the interesting features at the Beverly Hills Horse Show and will be in charge of "NOODLES," Hollywood TOPICS blue ribbon pony.

METCALFE MAKES 'EM TALK

From the things one hears around First National Studios, Earl Metcalfe must be causing no end of comment for his fine work in Sam Rork's big picture, "The Notorious Lady." Metcalfe plays the juvenile lead opposite Lewis Stone, with Barbara Bedford in the feminine lead. The locale of "The Notorious Lady" is mostly laid in the wilds of South Africa, where Stone and Metcalfe engage in a series of dramatic scenes rarely equalled in intensity. It is the power and ability he has shown in these particular scenes that has called forth so much appreciation. Prior to this present engagement Metcalfe played the lead opposite Dorothy Phillips in "Remember" for Columbia; the juvenile lead in "The Sin Cargo" for Tiffany, and caused much favorable comment from both press and public in "The Midnight Sun," "The Mystery Club"—both for Universal—"Love's Blindness," for M-G-M., and others.

ABRAHAM LEHR IN EUROPE

Abraham Lehr, general manager for Samuel Goldwyn, is spending a week in London and another in Paris looking after Samuel Goldwyn's interests in "Night of Love" and "Winning of Barbara Worth."

Jack Mulhall and Gertrude Olmsted get the leads in "The Poor Nut."

BALBONI TO START ON NEW PRODUCTION

Balboni, director with First National is ready to start work on his new picture early in the year. No title as yet has been selected for the picture that he will direct. After his remarkable successes of "The Far Cry," and "The Masked Bride," he has been chosen to wield the megaphone on one of the biggest pictures of his career which will be made by First National.

ALBERTA VAUGHN LEAVES F. B. O.

Alberta Vaughn's contract with F. B. O., which had four years yet to go, has been dissolved by mutual consent. Miss Vaughn requested its discontinuation because of differences of opinion in matters of production and E. C. King, while in the East, arranged with the head office to comply with her wishes. She has no plans as yet. The contract of Adamae, Miss Vaughn's sister, was abrogated at the same time.

"Underworld" is the title of Ben Hecht's first story for Paramount, and Ricardo Cortez will play the lead.

"The King of Kings" is practically finished out at the DeMille studio and is planned to open Grauman's Chinese theater in the spring.

Studio News-Shorts

Fire Spectacle Big Success on Broadway

Another screen triumph has reached Broadway, according to New York dramatic critics, who were unstinting in their praise of M-G-M's "The Fire Brigade." Harriett Underhill, in the New York Herald-Tribune in a long, flattering review, said:

"'The Fire Brigade' is one of the most exciting, inspiring, breath-taking pictures it ever has been our good fortune to sit through. Our advice is if you haven't made out your list of the 10 best pictures of the year, don't do it until you see 'The Fire Brigade.'"

Mordaunt Hall, New York Times: "The Fire Brigade' is the 'Big Parade' of the men who risk their lives daily in every big city fighting fires. Several episodes in color are wonderfully beautiful and remarkably effective. The picture is not only interesting and thrilling but informative."

Roscoe McGowen, Daily News: "The Fire Brigade' is worthy of a portrayal of heroic deeds of peace as 'The Big Parade' is of deeds of war. This glorious picture is worth everybody's while to see."

Rose Pelswick, New York Journal: "The picture is packed with thrilling and interesting camera shots. In the picture there is plenty of action and the fire sequences are excellently done."

Willela Waldorf, Evening Post: "Director William Nigh manages to put considerably more punch into

Blackton, Jr., to Boss "The American"

Announcement is made by George K. Spoor and Commodore J. Stuart Blackton who will produce "The American," first natural vision screen drama, that James Stuart Blackton, Jr., will be production manager for the natural vision stereoscopic unit. Blackton has just returned from Chicago where he spent a year with the Spoor company making a study of the advanced methods of sets, photography and every other detail necessary for the making of the natural vision screen drama.

In the making of "The American," by Spoor and Commodore Blackton, the world will enjoy the first natural vision picture—depth added to make the perfect picture. Commodore Blackton will direct "The American," with Wilfred North as assistant director.

Having completed "Alias The Deacon," Edward Sloman is busy on the script of "Lea Lyon," the French stage play, in which he is to direct Mary Philbin. He expects to start production on the picture early in January.

this story than has ever been done before. The horse drawn engine race is as exciting as the 'Ben Hur' chariot race. The fire departments of the nation should be able to bask in this glorification for some time to come."

"The Branding Iron" Is Barker's Next

Reginald Barker famous for his direction of out-of-doors pictures, is to film "The Branding Iron," based on the dramatic novel of the same name by Katherine Newlin Burt.

The story was one of the best sellers a few years ago and has been read by millions of people both in the United States and abroad.

Barker, who recently directed the Cosmopolitan production, "The Flaming Forest," featuring Antonio Moreno and Renee Adoree, will begin the direction of "The Branding Iron" about the first of the year.

Elliott Clawson, scenarist of "The Phantom of the Opera" and many other box office successes, has been signed to write the screen play.

AN INTERNATIONAL AFFAIR

Three members of the camera staff of the Christie Studio compose a cinematic entente cordial, as each served on the Allied forces during the war. Alec Phillips wore kilts and served in the British army, Alfred Jacquemin was an artilleryman in the French army, and Gus Peterson was a first lieutenant in the American Expeditionary Forces.

News Gang Dines

Universal City was host last week to a group of the best known sporting writers of the South, who were in Los Angeles with the University of Alabama football team. Among them were: Zip Newman, sporting editor of the Birmingham News; Morgan Blake, sporting editor of the Atlanta Journal; Fuzzy Woodruff, on the Atlanta Georgian, and Charles Outlaw, a co-worker of Woodruff.

Following an inspection tour of the entire studio, which included a visit to the \$60,000 "Shelby Mansion" set, where a part of "Uncle Tom's Cabin" is now being filmed, the editors were honor guests at a luncheon in the Studio Cafe, attended by studio executives, directors and stars.

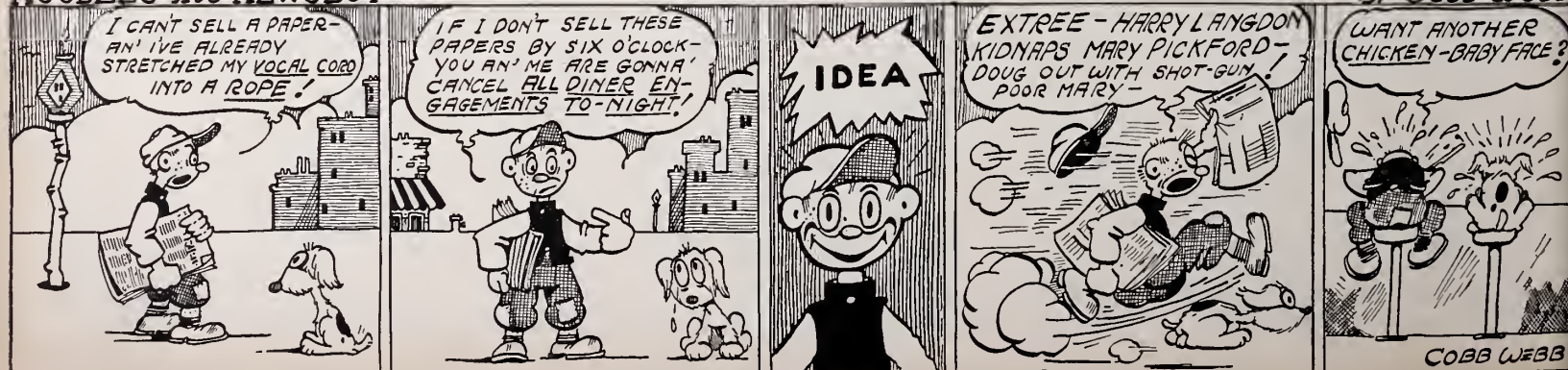
YOU MUST ADMIRE THE ADMIRAL

Max Asher, the "Admiral Puckerlip" of "We're In the Navy Now," is again in a naval picture, having been signed by Al Christie to appear in the new Billy Dooley comedy now going into production under the direction of William Watson.

Vera Steadman, who has appeared opposite Dooley in several other of the series of Christie sailor comedies, will be the leading lady.

Zasu Pitts started January 3 on the feminine lead supporting Wallace Beery in "Louis the XIV."

NOODLES The NEWSBOY



A Record of Achievement

De Mille - Siström Combination Meets Every Test

IT IS a significant test of the strength of an organization—particularly a new one—that during the first two years of its life it should produce a strenuous program and a picture that is generally conceded to be one of the greatest films of all time.

This is a record of achievement that has not been surpassed in Hollywood, or for that matter other points, where the mushroom growth of business enterprises are matters of almost monthly occurrence.

The DeMille studio made its bow in April, 1925. It was a timorous gesture that had as its principal and ultimate object the paving of the way for the success—artistic and commercial—of independently operated motion picture plants.

There were some that said it couldn't be done. Yet in less than two years' time the organization which Cecil B. DeMille started in Culver City has advanced to a position where it is on an equal footing with the leading producing plants on the West Coast.

The story of this advance is one of hard work, worry and a perseverance that will be more fully appreciated when Hollywood and the film industry indulges in retros-

pect. A brief resume of the company's activities is necessarily in order to better understand this growth.

The first year was primarily one of expansion. The old Thomas H. Ince studio was found to be inadequate for the ambitious plans the new company had in mind. Internal improvements were made all around; a new stage was built; miles of pavement were laid and a production schedule of 12 feature pictures, including "The Volga Boatman," was carried through without once failing to meet release dates.

During the second year, which has four months yet to run, the studio acquired 42 acres of ground reaching back to the Baldwin Hills, built two new stages—one of which is the largest in point of size on the coast—laid new pavement; modernized its mechanical and production facilities and besides completed "The Volga Boatman," which has so far been included in nearly every list of the ten best pictures for 1926.

That alone was an achievement that the new company might well have been proud of, but more was to come. The studio had amalgamated with the Metropolitan



CECIL B. DE MILLE



WILLIAM SISTRÖM

studios in Hollywood, owned by Al and Charles Christie, so that both might extend a production schedule for Producers' Distributing Corporation. Then Mr. DeMille started on the greatest picture of his career, "The King of Kings," which is a picturization of the ministration of the Christ.

Of this picture the most prophetic of the critics have foreseen a future that is far brighter and a fame that is greater than that of "The Ten Commandments" which DeMille made.

In the second year the combined studios made 40 program pictures of an unusually high order and it has distributed them over a group of theaters in key cities, thus establishing a note-worthy representation among exhibitors of the first class. At this date a DeMille-Metropolitan picture is shown in as many theaters as any other brand of motion pictures made in the world.

That in itself is a remarkable showing for a company that in years at least, is the youngest in the business. Much of this huge theatrical representation, of course, is due to the arrangement by which the Keith-Albee interests became

active partners in the producing companies.

It has been said that the greatness of a person, and for that matter a business, is determined more by plans for the future than by the conquests of the past. If that is so then a roseate future is in store for the DeMille-Metropolitan studios.

During the month of January alone eight new productions will go under way and two will be finished. Here they are:

"Turkish Delight," "The Little Adventuress," "His Dog," "The Rejuvenation of Aunt Mary," "Vanity," "The Country Doctor," "The Heart Thief," and "The Night Bride." "The King of Kings" and "White Gold" will be completed by the middle of the month.

William Siström, general manager of the combined studios, asserts that this forthcoming activity is but a drop in the bucket to what is in store for the immediate future. Some of the best plays and the best books have been bought for the next year's program and so Siström can conscientiously believe that the DeMille-Metropolitan studios will be a bigger and a greater combination than ever in 1927.

William Sistrum Executive Genius

Recognized As One of Film-dom's Greatest Executives

TO BE one of the youngest and withal to be recognized as one of the greatest executives in the motion picture industry is the distinction that rests lightly on the shoulders of William Sistrum, general manager of the DeMille-Metropolitan producing organizations.

He is short in stature but his dynamic personality is a dominating influence in production matters pertaining to the two studios over which he reigns. His ability to judge screen stories is almost uncanny and his knowledge of box-office values is never questioned.

Sistrum's first important post in the picture business was that of general manager of Universal's Fort Lee Studio. Soon after, at the request of Carl Laemmle, he came west and made a survey of Universal City. He later succeeded H. O. Davis as general manager at Universal City.

When William Randolph Hearst decided to go in for the production of feature pictures he looked the field over thoroughly for a competent executive to place in charge of Cosmopolitan Productions. Sistrum, whose contract with Universal had expired, was Hearst's ultimate selection.

For four years he remained with Cosmopolitan and had the satisfaction of seeing a number of notable productions turned out under his supervision including "Humoresque" and "When Knighthood Was in Flower."

With the formation of the Metropolitan Pictures Corporation, Sistrum was appointed general manager of production, as well as studio executive. When Cecil B. DeMille named Fred Kley as his field representative he also appointed Sistrum as general manager of the DeMille studios in Culver City, succeeding Kley.

It is now his custom to spend the mornings at his office in the Metropolitan studios and the afternoons at the DeMille plant.

Since assuming charge of the Metropolitan plant the entire studios has been improved and equipped with the most modern devices and appliances and production activities move with clock-like precision.

The past year has been one of satisfying achievement for Sistrum. He has contentedly watched the completion of a number of successful productions with "Getting Gertie's Garter" as a fitting climax to the year's program.

The motto of the Canadian Mounted Police is "Get Your Man." Sistrum's is "Get Your Picture." When "Steel Preferred" was to be filmed it was at his instigation that the entire company traveled east to Pittsburg that a true background for the story might be obtained in the heart of the steel country.

When, during the past year, it was decided to film "The Last Frontier," the epic story from the pen of Courtney Ryley Cooper, he again sent a large company into the heart of the desert for the exterior "shots" of this gigantic production.

Success has not changed the quiet manner of Sistrum. He is equally popular with his brother executives and the studio laborers that come under his jurisdiction. This is due to his ability to judge men as well as pictures. It is truly said that he is without a doubt one of the most popular figures in the motion picture world—square, efficient and with an army of real friends both in and out of the industry.

'Yukon Trail' for Early Production

January 15 has been set as the starting date on "The Yukon Trail," the story by William McLeod Raine which Ernst Laemmle is to direct as one of Universal's biggest features of the 1927 release.

The picture will be produced on a big scale and the company will spend at least two months in the timber region of Canada.

Laemmle and Hugh Hoffman, who is supervisor of the unit, are now putting the finishing touches on the adaptation of the story and selecting the all-star cast, which will be an unusually large one.

Alan Hale has completed camera work on "Rubber Tires," a humorous epic of the "tin can tourists," and he is now supervising the cutting and editing of this De Mille feature.

"The Show" has been chosen as the title for John Gilbert's recently completed starring vehicle, directed by Tod Browning under the working title of "The Day of Souls." Renee Adoree plays with Gilbert for the first time since "The Big Parade."

Vaudeville Headliner Signed by Warners

Two performances have convinced Warner Brothers that William Demarest, erstwhile Orpheum headliner, is an admirable screen comedian. They have signed Demarest on a long term contract, according to news from the Warner studio today. The first production in which Warner's new comedian will appear is "The Gay Old Bird" in which Louise Fazenda is starring. Demarest will play the important role of "The Fixer." John T. Murray plays opposite Miss Fazenda, and Jane Winton also plays a featured role in the picture for which Edward Clark wrote the screen play, and which Herman Raymaker is directing.

"The Prince and the Papa," is the intriguing title of the first comedy of Universal's new series starring Charles Puffy. Production on it will start the first week of the New Year.

* * *

"An Affair of the Follies" is the new title for "Three in Love," according to an announcement today by Al Rockett, who produced the picture for First National.

* * *

Banks Winter, noted artist of minstrelsy, well known actor and composer of the world's old favorite song, "White Wings," has been engaged by George K. Spoor and Commodore J. Stuart Blackton for a prominent role in "The American." Winter will characterize the part of the postmaster in the production taken from Jewel Spencer's story, "The Flag Maker."

* * *

Bessie Love will have the distinction of playing the most prominent feminine role the coming year. She has been engaged by George K. Spoor and Commodore J. Stuart Blackton to portray the leading woman's role in the world's first natural vision screen drama—"The American."

* * *

William C. De Mille will return from New York to the Cecil B. De Mille studios immediately after the first of the year to direct Vera Reynolds in "The Little Adventuress." This is an adaptation of A. A. Milne's famous stage success, "The Dover Road," and will be Miss Reynolds' fourth starring feature.

de Mille - Sistrum An Ideal Team

A company progresses in proportion to the brains and the foresight of its leaders, said Arthur Brisbane, noted editorialist, recently.

If that statement is to be accepted then the DeMille-Metropolitan studios are indeed fortunate in their possession of leaders who combine those rare qualities Brisbane named.

In Cecil B. DeMille the company has a directorial genius, a great showman and a man of great business ability who besides making profitable pictures has an uncanny insight into the administrative details of a large producing plant.

William Sistrum is general manager of both studios. The administrative details and the working out of the intricate ramifications incident to the smooth management of the plants is left to him solely.

A. G. Volck, a graduate engineer and a former division manager of the United States Shipping Board, is production manager at the DeMille studios. His experience in supervising the construction of all the shipping board vessels built on the Atlantic coast during the war has fitted him for the important post he occupies.

It is his duty to manage production; to see that sets are properly constructed and on time.

At the Metropolitan studios this task is given to George Bertholon to do. Mr. Bertholon has had many years of experience in motion pictures.

Barrett C. Kiesling is general publicity director of Producers' Distributing Corporation and consequently guides the exploitation policies of the combined studios.

Prominent Author Signed by Universal

Edwin Justus Mayer, one of the most prominent of America's younger writers, has signed with Universal Pictures corporation to write original stories.

His first, "The Best Policy," has already been completed for early production with Reginald Denny in the starring role.

Mayer first achieved prominence with his play, "The Firebrand," a comedy based on the life of Benvenuto Cellini, which was produced in New York by the Theater Guild with Joseph Schildkraut in the leading role and ran steadily for an entire season. He is also the author of "A Preface to Life," a book of critical and philosophical comment.

Auspicious Opening of Wilkes Beautiful Vine Street Theatre

**Formal Opening Wednesday
January 19, with Dreiser's
"The American Tragedy"**

HOLLYWOOD'S newest theater, Wilkes Vine Street, under the guiding hand of Alfred G. Wilkes, will formally open its doors Monday evening, January 19, with Theodore Dreiser's dramatic sensation "An American Tragedy."

According to all accounts with the care that is being put into the production this opening should be one of the red-letter premieres in theatrical annals, for it brings into being a theater devoted to the production of tried and proven New York successes presented with the éclat of their Broadway prestige.

It all started with the vision of Alfred G. Wilkes and put into execution by Dickson Morgan, who in cooperation with the architects, designed the style of the building, the color scheme and the general features planned for the comfort of the patrons.

Mr. Morgan's idea was to embody

in the atmosphere of the theater an intimate contact between audience and players and with that end in view he has done away with the picture frame effect around the stage by having an ornate proscenium arch and panels or columns on the sides. The side walls seem to fold right into the stage and the proscenium is merely a continuation. The effect produced is such that it seems to the audience it is in the same room with the players. Added to this is the contour of the auditorium which has only seventeen rows on the lower floor with a gentle slope so that each person feels close to the stage. Further, the ceiling drops down clear to the proscenium doing away with the lofty spaciousness that, in the usual theater, gives the effect of coldness.

Mr. Morgan believes in simplicity with nothing to distract the senses

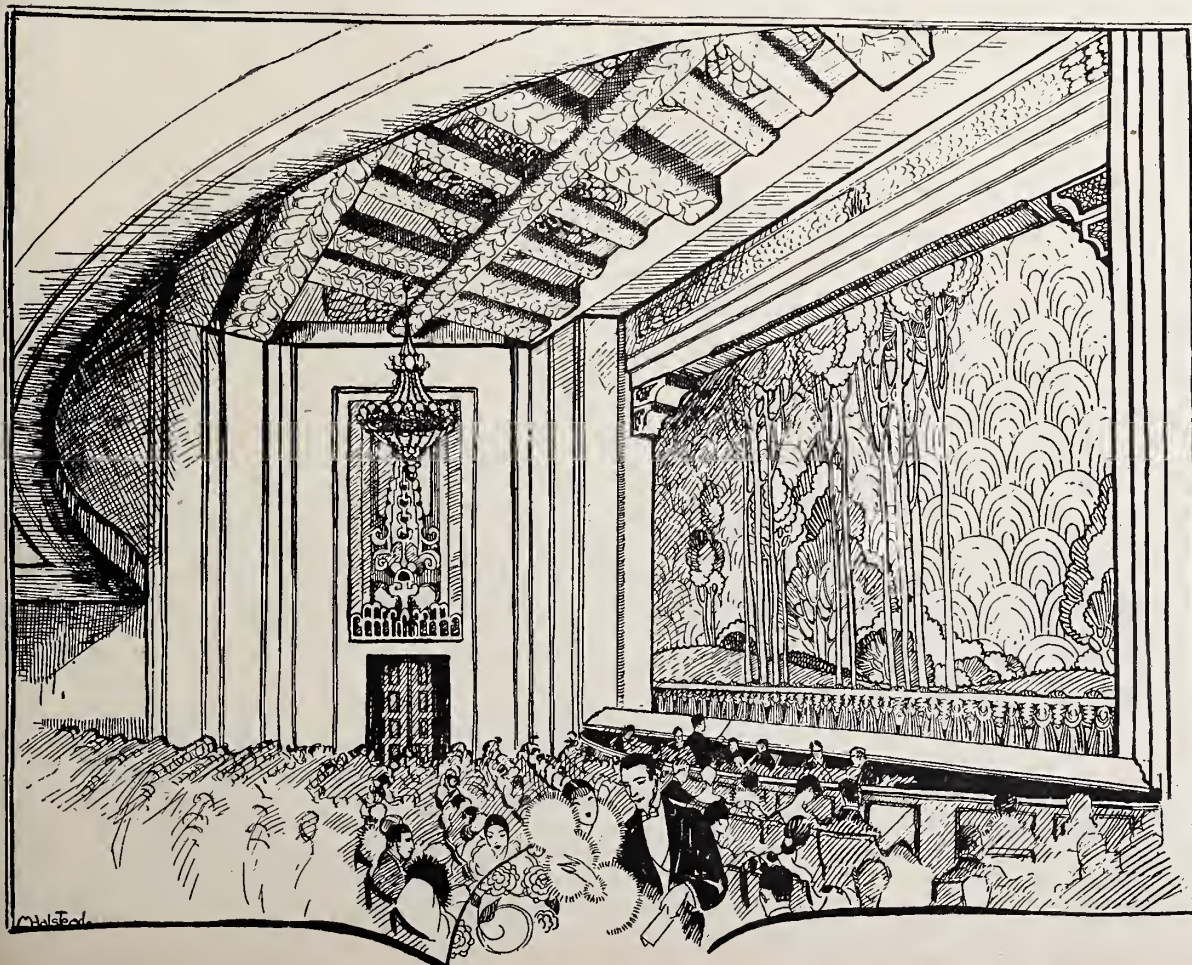
from the play. The color scheme in soft browns, deep reds and blue tends to further enhance the restful influence and there is no bewildering ornate or gaudy gingerbread work to distract the attention. Everything in the theater is of the finest with the artificial relegated to the past in theater equipment.

Upon entering the theater one passes into a spacious and beautifully lighted foyer with divans and upholstered chairs and hangings of vibrant color that seem to spell "welcome." Overhanging this, reached by easy stairways on each side is a promenade where Mr. Morgan believes the patrons will enjoy spending their time before the play and between the acts. An innovation to this foyer and promenade is an immense mirror, so cleverly arranged that those standing above can watch the people below entering the theater.

What Mr. Wilkes feels sure will prove the crowning feature in his effort to secure a maximum of comfort is the ladies' and gentlemen's lounge situated directly off the promenade. This is quite spacious and equipped with everything that tends to the edification of those who wish to idle away the time be-



ALFRED G. WILKES



Wilkes Vine Street Theatre (Interior)

tween acts. It is more like a drawing room than an adjunct to a modern theater. Paneled walls and ceiling done in dull gold add to its attractiveness. The batiks on the walls are in warm colors in tone keeping with those that hang in the main auditorium.

The Vine Street's seating capacity is 1032, not too large to detract from the intimate atmosphere, with the balcony seats equally as desirable as those below. This part of the structure is hung low so that the occupants feel they are scarcely off the main floor.

Particular attention has been given to the seats. The ordinary opera chairs are from 18 to 20 inches wide, but in this case 22 inches has been allowed with an unusual amount of space between the rows so no trouble will be experienced passing through—truly a happy idea.

Electrically the Vine Street will be the last word in modern equipment. Mr. Morgan points with some pride to fourteen spot lights in the ceiling, cleverly hidden from the audience, which will eliminate the shadows around the features of the players when merely the border and footlights are used. Three sets of lighting equipment furnish the

(Continued on Page 44)

Recapitulation

(Continued from Page 2)

Angeles Board of Education and the producers, due to their joint desire to look after the child's welfare, include thoroughly equipped and permanent school rooms on each lot. Already the plan is in successful operation. All teachers employed at the studios are selected by the Board of Education, and are either certified or are cadets nearing the completion of all required university work. This is all paid for by the producers.

Just a few additional thoughts on the establishment of the free casting bureau for extras. The economic results are more far-reaching than anything yet done in relation to employees. Automatically, it wipes out of existence all questionable employment agencies, make-up schools, schools for acting, scenario schools and other pretended agencies preying on a gullible public and giving nothing in return.

Casual Labor Tremendous

It is interesting to note that annually this industry has over 225,000 placements of casual labor, the largest number of any industry.

Constructive measures put into operation by the producers in Hollywood benefit the entire film world. Hearty co-operation was given the nation-wide plan for weekly cinema programs especially selected for school children at a price commensurate with the school child's purse, and there was the organization of the Motion Picture Relief Fund of America, with necessary financial endowments from the industry's leaders to make possible the establishment of two homes, one in Hollywood and one in New York, for sick, aged and indigent employees.

Another evidence of the sincerity of the producers was their aid in raising the fund to build a new home for the Y. W. C. A. of Hollywood Studio Club, conducted for the benefit of girls engaged in motion picture work.

What could be of more vital importance to this community than each of the things enumerated?

Who Compose Association

The Association of Motion Picture Producers is a non-profit organization. Its membership includes the following:

Christie Film Company, Cecil B. De Mille Pictures Corporation, Douglas Fairbanks Pictures Corporation, Famous Players-Lasky Corporation, F. B. O. Studios, Inc.; First National Pictures Corporation, William Fox Vaudeville Company, Samuel Goldwyn, Inc.; Harold Lloyd Corporation, Metro-Goldwyn-Mayer Corporation, Metropolitan Pictures Corporation, Hal E. Roach Studios, Joseph M.

Schenck Productions, Mack Sennett, Inc.; Universal Pictures Corporation, Warner Brothers' Pictures, Inc., and White Productions, Inc.

In addition, there is an associate membership of the following: Corinne Griffith Productions, Inc.; Kane Productions, Inc.; Mary Pickford Company and Sam E. Rork, Inc.

The present officers of the Association of Motion Picture Producers, Inc., are: Jesse L. Lasky, president; Irving G. Thalberg, first vice president; M. C. Levee, second vice president; Fred W. Beetsen, secretary-treasurer.

"The Scarlet Letter"

(Continued from Page 11)

Henry Walthall was commendable as the hunchback physician. The child, Pearl, played by Joyce Coad, realistic.

Victor Seastrom surely did fine work on this sombre Puritanical story. Henrik Sartor's photography and lightings excellent.

TOPICS for 4 months \$1.00
TOPICS for year \$2.50

"Johnny Get Your Hair Cut"

Westlake Theatre—

Direction by Archie Mayo and B. Reeves Eason. Photographed by Frank B. Good, scenario by Florence Ryderson.

At last the "latest" JACKIE COOGAN picture commemorating Jackie's "coming out" party, for the famous "kid's" hair is really cut, no fooling!

An original story by the late Gerald Beaumont, as ever interesting and brought to the screen by Archie Mayo and B. Reeves Eason, who did the commendable race track sequences.

Frank B. Good—is good—so is his excellent photography. Mattie Witting as "Mother Slap," gave a fine performance, as did James Corrigan. Maurice Costello's work was excellent. Pat Hartigan, Bobbie Doyle and Kermit Erickson complete the cast.



1606 Granite
Cahuenga Ave. 3240

Inspiration Pictures "Is Living Up to An Ideal"

Says J. BOYCE SMITH, President and General Manager



J. BOYCE SMITH

INSPIRATION PICTURES, as its name implies, was founded upon an ideal—to produce the finest pictures of which the Art was capable.

And now that this ideal has been fulfilled by steadily turning out such box office successes as "Tol-able David," "Just Suppose," "The Beautiful City," "Shore Leave," "Romola," "Soul Fire," "New Toys," "Classmates," "The Enchanted Cottage," "Twenty-One," "The Bond Boy," "Sonny," "Ransom's Folly," "The Amateur Gentleman" and others.

With this propitious start, Inspiration during the past five years has established itself in the front rank of independent producers by a continuous succession of notable productions.

Just what Inspiration Pictures' West Coast studio plans will be for the coming season is not definitely known at this writing.

Suffice it to say, however, that Walter Camp, Jr., president of the organization, however, with J. Boyce Smith, vice president and general manager of Inspiration, have some tremendous plans that should carry that company to heights insofar as production is concerned.

Gardner James' activities, of course, have been made known in recent announcements. Inspiration has this young and talented youth

under a long term contract, and they are mapping out certain definite plans that ought to take James many rungs up the ladder of film fame.

Already they have purchased from Dixie Willson the first story for James. "Quality" is the title, and it is said to be a vehicle ideally suited to the young actor.

Tom Miranda is already busily engaged on the adaptation of this story, and Finis Fox will have the responsibility of the scenario. Actual production should begin shortly. There are other stories in view for Gardner James, and these will be announced at a later date.

Dorothy Gish, it is of course known, is under a long term contract with Inspiration. At present Miss Gish is in Europe, loaned by Inspiration to the British First National Films. She is busily engaged making a series of feature films on "the other shore."

The contract that Inspiration held with Richard Barthelmess has expired, but several feature films made by that star under the Inspiration banner are yet to be released.

The Inspiration plant occupies the greater part of the large Tec-Art studios, Hollywood, and plan to maintain their production activities there during the new season.

Joseph Schenck Signs Up Niblo

Fred Niblo, director of many motion picture classics, has signed a long-term contract with Joseph M. Schenck, according to an announcement yesterday.

Niblo will make features for United Artists under his new contract, but a stipulation is that he will return to the Metro-Goldwyn-Mayer organization for one feature each year for three years.

His features will be created as "Fred Niblo Productions."

Niblo is now directing Norma Talmadge in "Camille." This picture, the last of the Norma Talmadge features for First National, is expected to establish Gilbert Roland, a recent find of Joseph Schenck, as a contender for stardom.

HILLIARD FINISHES "WAR HORSE"

Lambert Hilliard has just finished "War Horse" for Fox, starring Hoot Gibson. Capt. Edward J. Ralph, formerly of U. S. Army at Washington, acted as technical director under Director Hilliard.

PATHE—Oldest Organization Actively Engaged in Pro- ducing and Distributing

"WHAT ARE the Pathe New Year's resolutions?" echoed genial "Jack" Storey, assistant general manager of Pathe in charge of production and all West Coast activities, when interviewed by a representative of Hollywood Topics. "—what are they? Just the same as every other year, I guess, which means 'films wanted by the international public at prices the exhibitor can afford to pay.'"

Such a startling answer wasn't at all conventional, and when "Happy Jack," as Storey is known throughout the industry, lit a fresh cigar, lolled back in his comfortable chair and blew smoke rings into the air between broad smiles bespeaking reminiscences, the interviewer said nothing. There was indication that a good old-fashioned, straight-from-the-heart chat was forthcoming.

"Pathe, you know, is now the oldest actively engaged motion picture organization in the world," said Storey. "So old that we have long since ceased making New Year's resolutions. Years ago, experiences proved that the Pathe live-and-let-live policy brought splendid returns for all concerned—and the Pathe family is satisfied to grow rich as they grow old—gracefully and not too fast.

"Pathe has no New Year's resolutions; no new ones, I mean." "We are using the same old resolutions all dressed up in new clothes—I mean, new ideas. We are going to do just as we have always done in the past; implicitly believing that this is best for all concerned.

"Years and years ago, when Jesse Lasky was a little boy; when Adolph Zukor hung up his stockings at Christmas and a lot of other splendid men of today still believed there was a Santa Claus, Pathe started the News Weekly. And it has never missed an issue in all these years. It numbers its loyal admirers and friends by the hundreds of millions—and they are scattered all over the world. Naturally, we couldn't have any new resolutions which would be any improvement over the old. Pathe News will continue right along, as in the past, covering every important news item in the whole world, and then getting that film to the international public with all possible speed."

Without apparent rhyme or reason, Storey started to laugh—a great big unctious laugh. The interviewer waited; knowing full

well that explanation would follow. And it did, for Storey said, "ever since the reaction of Eve when she saw Adam first sit on a bumole-see, there has been laughter. And laughter means comedy. And comedy is Mr. Pathe's first name. Pathe has delivered more laughter to humanity at large than any other concern of any kind in all the world and history of time, and with such a record, why make any new resolutions? Just keep right on making good, up-to-the-minute comedies—the Pathe policy for years and years—and all will be lovely and ever so profitable.

"Then consider the short subject. A generation or so before the Famous Players-Lasky company, the Metro-Goldwyn-Mayer organization or the First National concern were ever thought of, Pathe had made its enviable reputation for short subjects. A good short story well told has always been appreciated, and Pathe will continue in its ever-so-old habit of making short stories into films which need no apology. We have no new resolution concerning short stories, short subjects, serials, beautiful scenics, cartoons, etc. Pathe is still perfectly satisfied to lead the motion picture world in this sort of entertainment, and new resolutions might interfere with the Pathe plan of first thinking out the short subject idea, producing it correctly and releasing it generally.

"What about serials?" he repeated as the question was put to him. "Well, we are still making them; just as we always have, giving them the advantage of well known stories, first-rate players, brilliant production and anything else which might tend to make them the leaders of this class of entertainment. No new resolutions for our serials, although there will be several new serials during 1927."

And then like most men who have a big story to tell, but who fail to appreciate the fact, "Happy Jack," who was christened John Ernest, and who is sometimes referred to as "J. E." commenced to apologize for not having any real news—just as if there was nothing of interest in the fact that the oldest motion picture organization does not find it necessary to adopt any new New Year's resolutions, because their old ones of years gone by have been given the test of time and found worthy.

"A happy and prosperous New Year to you," was the cheery farewell from the big fellow, with the big smile, and the big faith in the big firm for which he has worked ever so many years.



J. E. STOREY

Ass't Gen'l Mgr. of Pathe in Charge
of West Coast Production

Lil Dagover, Germany's most beautiful screen actress, has been imported by Paramount and plays opposite Emil Jannings.

* * *

William Beaudine has turned free lance director.

"The Brute" is Monte Blue's next to start soon at Warner's.

* * *

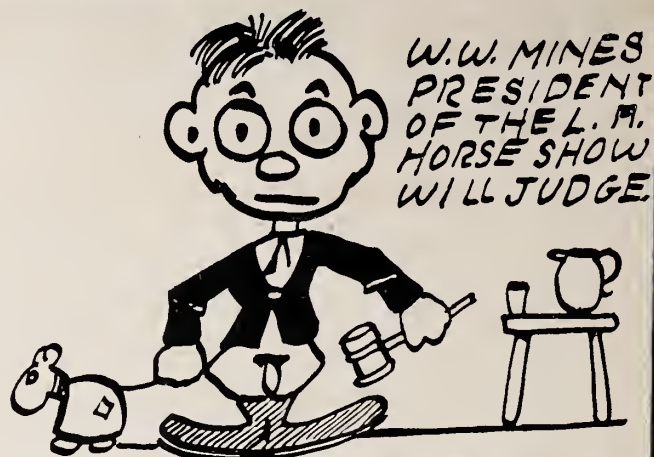
James Murray, an unknown extra, has been assigned the lead by King Vidor opposite Eleanor Boardman in "The Mob."



STUART R. HEISLER
First National Pictures

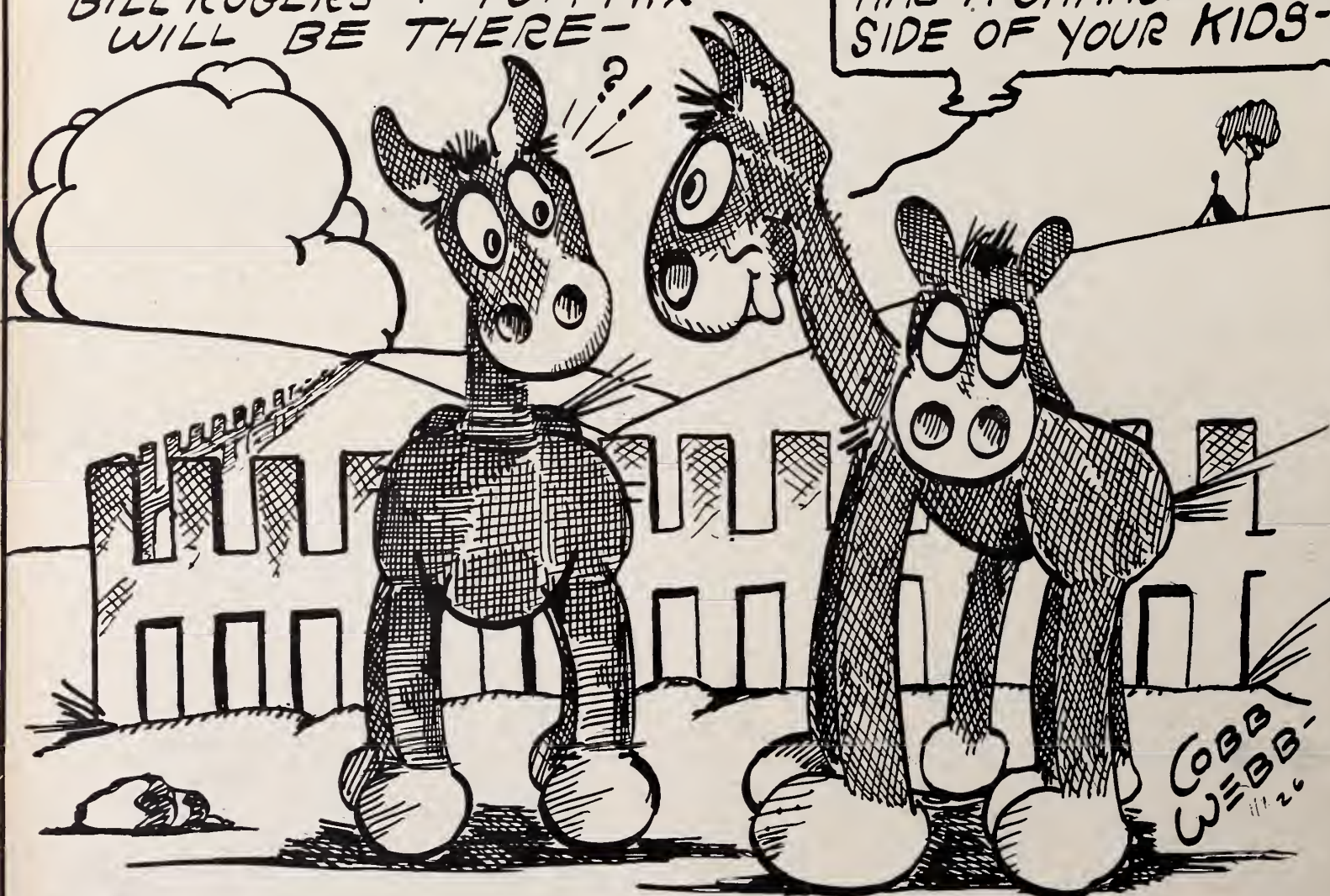


BILL ROGERS + TOM MIX
WILL BE THERE—



W.W. MINES
PRESIDENT
OF THE L.M.
HORSE SHOW
WILL JUDGE

YES, JUNIOR HERE
IS ONLY THREE—
BUT I THINK HE
HAS A CHANCE ALONG
SIDE OF YOUR KIDS—



SATURDAY JAN-8 - AT ONE O'CLOCK MATT
S. COHEN WILL PRESENT A BARNFULL OF HORSE
PULCHRITUDE AT THE BEVERLY HORSE SHOW--

Horse Show Brilliant Social Event

Beverly Hills Equine Show and Ball Colorful Affair

PROMINENT society members, well known sports followers, and stage and screen celebrities of Beverly Hills, Hollywood, Flintridge, Pasadena, and Los Angeles will be coralled in the outdoor arena of the Beverly Hills Horse Show, at Sunset Boulevard and Benedict Canyon Drive on January 8th at one o'clock.

Eight-thirty that evening the Woman's Club, at Chevy Chase and Benedict Canyon Drive, will witness the same brilliant assemblage of society's more prominent equestrian lovers at the first Horse Show Ball of Beverly Hills.

The program for the afternoon will consist of the opening parade and twelve events confined chiefly to the amateur class. The necktie race and musical chairs will be interesting events to those spectators who are unacquainted with equine pedigrees.

There have been conflicting rumors regarding a special exhibition given by the world's champion three-gaited saddle mare, Nancy Highland, owned by Miss Maud Fawn Banks of Covina.

Another interesting event, it is reported, will be the personal appearance of Tom Mix, famous western star, with his trick horse "Tony." If production schedule will not permit Tom to be present, he will send an excellent substitute—his better half, Mrs. Mix.

The final number of entries will total around one hundred, according to Matt S. Cohen, manager of the Horse Show, and nationally known turf expert of Kentucky. The following include some of the prominent exhibitors:

Misses Cecelia Hoyt de Mille, Josephine Thomas, Jane Woodin, Martha Woodin, Burton Green, Elizabeth Boggs, Faith Goldsmith, Eda Hellman, Marcoretta Hellman, Mabel Seeley, Christine Weber, J. Callaghan, Nancy Belle Bayly, Eleanor Getz, Cameron Leonard, Florence Lowe Barnes, Mrs. H. A. Ludwig and Mrs. Jack Trent. Also Irving H. Hellman, Marco Hellman, Robert Cromwell, Chas. O. Middleton, George C. Thomas, Jack Trent, Oliver Pesch, Robert Pesch, Hans Dreies, Roy Bayly, Thomas Jefferson, Bob Custer,



NORMA TALMADGE



PAULINE FREDERICKS

Reginald Johnson, J. McDuffie, Major Hester, J. C. Flores, Fred Harris, the Midwick Country Club, the Uplifters' Saddle Club and many others.

W. W. Mines, prominent horseman of Southern California and president of the Los Angeles National Horse Show, will judge the different events. The Parade events will be judged on their smartness, style, manners and general adaptability for which they are given.

The lucky winner of first place in each event will be awarded a silver trophy, in addition to the regular blue, red and yellow ribbons. Mrs. George Kolb, Chairman of the Committee on Trophies has been very successful and promises that the winners shall have their just rewards.

Among those who have donated trophies for the show are Maurice De Mond, in behalf of the Break-

fast club; Dr. R. A. Terry, The Security National Bank; First National Bank of Beverly; Mrs. George Lewis, W. W. Mines, Patricia Mines, Miss Josephine Thomas, Guy Woodin, Thomas May, Feagan & Co., Brock & Co., Miss Cecilia Hoyt De Mille, Mrs. Thomas Brierly, Birkel Music Co., Guy Finney, Beverly Hills Realty Company, Don Lee, Parmelee-Doehrmann and Mrs. George Kolb.

Sale of boxes has been quite rapid, and Mrs. Edmund Locke reports that there are but few left. Boxholders to date include: Mrs. Will Rogers, Mrs. Stanley Anderson, Mrs. M. J. Anderson, Miss Cecilia Hoyt De Mille, Mrs. Chas. Oliver, Mrs. Frederick Stearns, Frank J. Homer, Alphonso Bell, Mr. and Mrs. Leo Meeker, J. B. Millard, Mrs. Edmund Locke, Irving Hellman, Mr. and Mrs. Norman Pabst, Mrs. Walter McCarty,

Harold Janss, T. H. O'Connor, Burrell Raulston, Carleton Burke, Red Grange, Silsby Spalding, Oscar Overell, Douglas Ballon, Mrs. R. E. Campbell, Mrs. Milton Getz, George Thomas, Jr., Major Langdon, James Lang Wright, Mr. and Mrs. George Kolb, Dr. and Mrs. Chas. F. Nelson, Mr. and Mrs. John M. James, Mrs. Thaddeus O. Bunch, Mr. and Mrs. Guy Woodin, Mrs. Elizabeth Lloyd Smith, R. R. Pollock, Mr. and Mrs. Harry Heegard, Mr. and Mrs. Herbert Ross,

itorium adjoining the Club house, where future Horse Show Balls may be held, according to Mrs. Norman A. Pabst, Club President, who has successfully held the reins for the various teams of women workers for two years.

The remaining proceeds will go to the Beverly Hills Horse Show Association, to aid its project of establishing a permanent bridge path from Beverly Hills to the sea at Santa Monica.

(Continued on Page 24)



HIS HONOR "BILL" ROGERS AND "BILL" JR.

Thos. Jefferson, Bert Driver, C. C. Pyle, Harry Morse, Mr. and Mrs. Freeman Ford, Tom Gallery, Zasu Pitts, Harry Brand, Mr. and Mrs. Buster Keaton, Tom Mix, Eugene F. Consigny, P. N. Boggs, Miss Burton Green, U. S. Hirsch, Wm. B. Joy, Fred Porter, Oscar Overell, Richard Hargraves, Ralph Shull, Mrs. Oliver Caldwell, R. E. Whitley, Matt S. Cohen, Anson Lisk, H. C. McVey, L. W. Newbert, Douglas Dallam, Chester Ploeser, Amos Benson, Long Beach Riding Academy and J. W. Robinson Company.

The major portion of the proceeds from the seat sale of the hundred and sixty-five boxes and the three thousand reserved seats will be used to pay off the remaining building debt of the Beverly Hills Woman's Club, and form the nucleus for the \$50,000 budget planned for the erection of a large aud-



MARY ROGERS



CECELIA HOYT DE MILLE



JOSEPHINE THOMAS

W.W. Mines

Guy W. Finney

Guy Woodin

Irving H. Hellman

Norman A. Pabst



Richard Hargraves

Cecelia Hoyt de Mille

Joan Burroughs

Eugene Swarzwald

MATT S. COHEN



Mrs. H.L. GEE

Mrs. Norman A. Pabst

Mrs. A.C. Heegaard

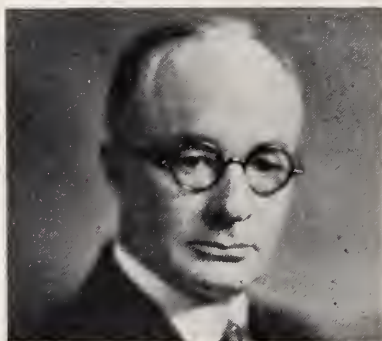
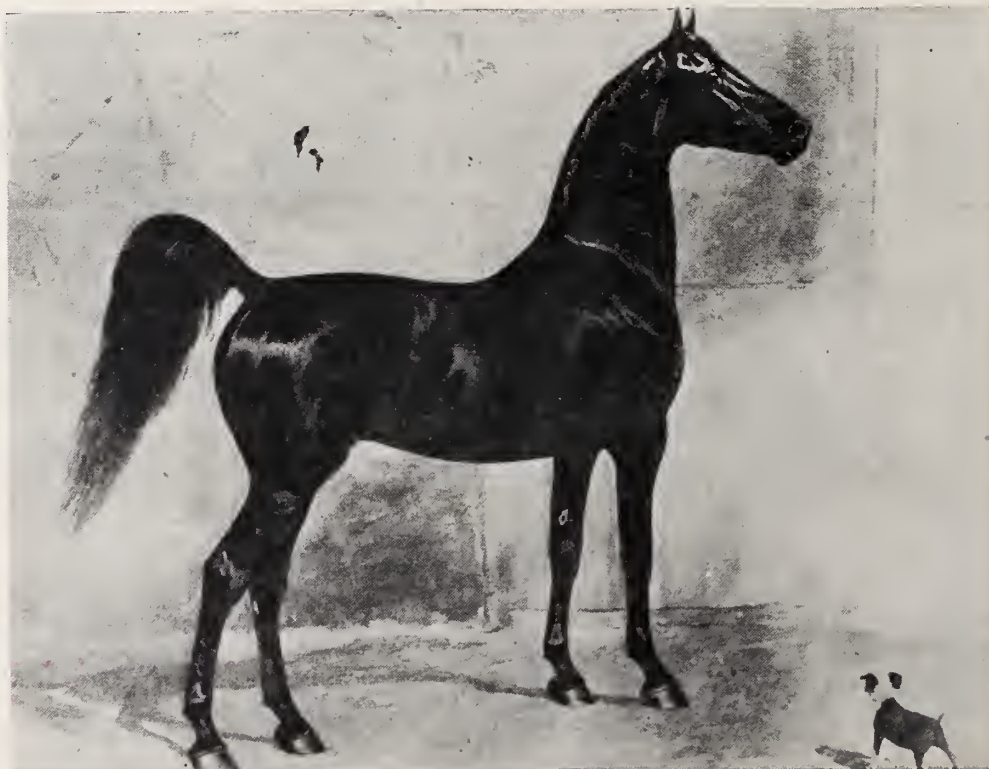
Mrs. Jay B. Millard



Beverly Hills Horse Show Principals



In Memoriam



W. W. MINES

Who Owned This Famous Mare

Elizabeth Gries

**Favorite Mare of
W. W. Mines, Esq.**

Foaled—Feb., 1918

Died—March 10, 1926

Grand-daughter of the Famous Rex
McDonald

World's Champion Fine Harness Mare

Winner—National Horse Shows,
New York, Chicago, Kansas City.

Winner—Vanderbilt Cup, Los
Angeles National Horse Show, 1925.
Grand Championship, Fine Harness
Class, Los Angeles National Horse
Show, 1924-25-26.

SCREEN and STAGE

Attractions—What They Are—Where They Are

THEATRES

BELASCO, 11th and Hill Sts.—
"The Son-Daughter."

BILTMORE, 5th and Grand—"Old English."

EGAN'S, Figueroa at Pico —
"White Collars."

EL CAPITAN, Hollywood Blvd. at
Highland—"Lady Frederick."

MAJESTIC, Broadway at 9th—
"Prince of Hawaii."

MASON, Broadway at 2nd—"Cas-
tles in the Air."

MOROSCO, 744 S. Broadway—
"Love 'Em and Leave 'Em."

MUSIC BOX, Hollywood Blvd. at
El Centro—"Music Box Revue."

ORANGE GROVE, 703 S. Grand—
"One Man's Woman."

PLAYHOUSE, Figueroa at 9th—
"Cradle Snatchers."

POTBOILERS ART, 1044 S. Hope
St.—"Processional."

(On the Screen)

ALHAMBRA, Hill at 7th—"The
Flaming Forest."

BROADWAY PALACE, between
6th and 7th—"The Last Fron-
tier."

CRITERION, 7th and Grand—"The
Flaming Frontier."

LOEW'S STATE, 7th and Broad-
way—"Subway Sadie."

METROPOLITAN, 8th and Broad-
way—"The Canadian."

MILLION DOLLAR, 3rd and
Broadway—"The Scarlet Let-
ter."

RIALTO, 8th and Broadway—"God
Gave Me Twenty Cents."

CARTHAY CIRCLE, Carthay Cir-
cle—"What Price Glory."

FIGUEROA, Santa Barbara and
Figueroa—"Summer Bachelors."

FORUM, 4050 West Pico—"Beau
Geste."

EGYPTIAN, Hollywood—"The Bet-
ter 'Ole."

TALLY'S, 833 S. Broadway—"The
Midnight Sun."



Metropolitan;
"The Little Jour-
ney," with Claire
Windsor and Wil-
liam Haines at
Loew's; Reginald
Denny in the
"Cheerful Fraud,"

at the Uptown, and "The Nervous
Wreck," with Harrison Ford and
Phyllis Haver at the Broadway Pal-
ace.

Holdover and return attractions
include "The Scarlet Letter," Mil-
lion Dollar," "Summer Bachelors,"
Figueroa; "The Winning of Bar-
bara Worth," Rialto; "Beau Geste,"
Forum; "What Price Glory," Car-
thay Circle; "Twinkletoes," Alham-
bra; "The Better 'Ole," Egyptian;
"Bardelys the Magnificent," Crite-
rion, and "Desert Valley," Hippo-
drome.

"Beau Geste" Popular

Herbert Brenon's picturization of
Percival Wren's novel, "Beau
Geste," continues its run at the
Forum. The story is that of three
brothers who enter the service of
the picturesque French Foreign
Legion.

Denny at Uptown

A double bill of entertainment is
offered at the Uptown this week,
with Reginald Denny featured in
the "Cheerful Fraud," and Abe
Lyman with his Brunswick Record-
ing Orchestra offering the pro-
logue.

The cast of the feature includes
Gertrude Olmsted, Otis Harlan,
Gertrude Astor, Emily Fitzroy,
Charles Gerard and others.

War Drama Continues

"What Price Glory," the screen
adaptation of the play of the same
name, continues its run at the Car-
thay Circle. The cast includes Do-
lores Del Rio, Edmund Lowe and
Victor MacLaglen.

Puritans Prove Popular

Lillian Gish in "The Scarlet Let-
ter" continues to be the attraction
at the Million Dollar, where the pic-
ture is now in its second week.

Miss Gish is supported by a cast
headed by Lars Hanson, the Swed-
ish actor; Karl Dane, the "Slim" of
"The Big Parade," and Henry B.
Walthall in a "heavy" role.

"Bardelys" Continues

"Bardelys the Magnificent," fea-
turing John Gilbert and Eleanor
Boardman, is continuing its run at
the Criterion. Members of the cast
include Roy D'Arcy, George K.
Arthur, Karl Dane, Arthur Lubin
and Emily Fitzroy.

Film Nears Close

In its closing weeks at the
Egyptian Theater is "The Better
'Ole," featuring Syd Chaplin in his
characterization of Old Bill.

"Nervous Wreck" at Palace

"The Nervous Wreck," well
known as a stage comedy success,
opened its run as a motion picture
at the Broadway Palace Friday.
Featured in the production are
Phyllis Haver and Harrison Ford.
Other members of the cast include
Mack Swain and Chester Conklin.

Vilma Banky at Rialto

The Henry King production of
the "Winning of Barbara Worth,"
featuring Vilma Banky and Ronald
Colman, is this week's attraction at
the Rialto.

"Little Journey" at Loew's

"The Little Journey," with Will-
iam Haines and Claire Windsor, is
the feature offered this week at
Loew's. Harry Carey, Claire Mc-
Dowell and Lawfords Davidson are
other members of the cast.

"Blonde or Brunette"

"Blonde or Brunette," Adolphe
Menjou's latest starring vehicle, is
the feature attraction at the Metro-
politan. Adapted from the Paris
stage farce, "An Angel Passes," the
story deals with a man who is in
love with both a blonde and a bru-
nette. Supporting Menjou is a cast
including Greta Nissen, Arlette
Marchal and Mary Carr.

On the "magic" stages at the
Metropolitan "New Year Follies" is
the Jack Partington presentation.

"Bachelors" Stays

"Summer Bachelors," featuring
Madge Bellamy, remains at the Fi-
gueroa for another week. The film
is an adaptation of the novel of the
same name by Warner Fabiah. In-
cluded in the cast are Allan Forest
and Matt Moore.

Buck Jones at Hippodrome

"Desert Valley," featuring Buck
Jones is the attraction this week at
the Hippodrome.

Alhambra Has "Twinkletoes"

Frankie Bailey, Florence Law-
rence, and Polly Moran, stars of
yesterday, support Colleen Moore in
"Twinkletoes," the attraction at
the Alhambra. Kenneth Harlan,
Gladys Brockwell and Warner
Oland are the principals in the
supporting cast.

The STAGE

Scheduled as the only new pro-
duction opening this week is "A
Kiss in a Taxi," at the Morosco.
Continuing as attractions are

George Arliss
in John Gals-
worthy's "Old
English" at the
Biltmore, and
Pauline Freder-
ick in W. Som-
erset Maugh-
am's comedy,

"Lady Frederick," at El Capitan.
The Potboilers are offering novel
comedy entertainment in "The Gay
Gnani."

Other attractions include "Cradle
Snatchers," Playhouse; "Castles in
the Air," Mason; "The Son-Daugh-
ter," Belasco, and "White Collars,"
Egan.

As for vaudeville, Babe Ruth,
"home run king," heads the bill at
Pantages. The Hillstreet offers a
double headline schedule with Jack
Norworth sharing honors with the
"Ingenués," while the Orpheum pre-
sents Nazimova as its headline at-
traction.

Second Week of Comedy

Pauline Frederick is in the
second week of her limited engage-
ment at El Capitan in her return to
comedy as the star of "Lady Fred-
erick," W. Somerset Maugham's
witty satire of British snobbery.

Supporting her are Charles Wald-
ron, Olaf Hytten, Lawrence Grant,
Allan Connor, Tudor Owen, Charles
Wellesley, Paul Fix, Clark Gable,
Maude Turner Gordon, Ina Rorke,
Margaret Delamore, Nenette Val-
lon and others.

(Continued on Page 45)

The CINEMA

Four new feature pictures pre-
sent themselves for the approval of
the theater-going public this week.
They are "Blonde or Brunette," fea-
turing Adolphe Menjou, Greta Nis-
sen and Arlette Marchal at the



JUNE MATHIS

Greetings



BALBONI



Society



By
Helen Unity Hunter

Christmas week is always a season of festivity and this year was no exception in Cineland. So many parties and dances and dinners were on the weeks program that it is almost impossible to record them all. One of the most delightful parties was the housewarming of Mr. and Mrs. Jack Dempsey (Estelle Taylor), in their lovely new home on Los Feliz Boulevard. About a hundred guests dropped in to wish Estelle and Jack luck and happiness. Those invited were: Mr. and Mrs. Joseph Schenck (Norma Talmadge), Mr. and Mrs. Eugene Brewster (Corliss Palmer), Mr. and Mrs. Marshall Neilan (Blanche Sweet), Mr. and Mrs. Clarence Brown, Mr. and Mrs. Jack Mulhall, Mr. and Mrs. Dan Thomas, Mr. and Mrs. Kenneth Preuss, Mr. and Mrs. Harry Martin, (Sylvia Breamer), Mr. and Mrs. Lou Angar, Mr. and Mrs. Tom Mix, Mr. and Mrs. Lionel Barrymore, Mr. and Mrs. John McCormick (Colleen Moore), Mr. and Mrs. George Shaffer, Mr. and Mrs. Harry Carey, Mr. and Mrs. Jack Le Saint, Mr. and Mrs. Joe Dempsey, Mr. and Mrs. A. L. Woolridge, Mr. and Mrs. Charles Murray, Mr. and Mrs. Edwin Schallert, Mr. and Mrs. Edmund Lowe (Lilyan Tashman), Mr. and Mrs. Jack Kipper, Mr. and Mrs. Frank Elliott (Dorothy Cumming), Mr. and Mrs. Irvin Willat (Billie Dove), Jeanie MacPherson, Claire O'Neal, Jane Winton, Dorothy Spensely, Constance Talmadge, Margaret Talmadge, Louella Parsons, Suzanne Lenglen, Anita Stewart, Dorothy Manners, Kathleen Key, Minna Wallis, Jewel Wallis, Vivian and Rosetta Duncan, Florence Lawrence, Margaret Livingston, Norma Stannard, Alice and Ruth Tildesley, Grace Kingsley, Myrtle Gephart, John Barrymore, Eugene O'Brien, Whitey Williams, Dr. Clair Wilson, Dr. Eric Wilson, John Considine Jr., Ted Dickson, James W. Woods, Charles Kenyon, Sid Grauman, Adrian, Jack McDermott, Luther Reed, Norman Trevor, Jimmy Starr, Mervyn Le Roy, Lloyd Stannard, John Miljan, Mitchell Leisen, Lincoln Quarberg, Charles Dunning, and Ramon Romeo.

TENNIS MATCH BRILLIANT EVENT

The Suzanne Lenglen tennis match Teusday of Christmas week was the occasion for many gay box parties. Notable among these were: Bebe Daniels, Norman Kerry, Richard Barthelmess, Jack Pickford, Jack Gilbert, Norma Shearer, Marshall Neilan and Blanche Sweet, Charlie Chaplin, Douglas Fairbanks and Mary Pickford, D. W. Griffith, Antonio Moreno, Harold Lloyd, Tom Gallery and Zasu Pitts, Lew Cody and Mabel Normand, Colleen Moore, Buster Keaton, Joseph Schenck, Irving Thalberg, Lefty Flynn and Viola Dana, and Charles Ray. Marion Davies was hostess to a dozen friends.

BEBE DANIELS ENTERTAINS

Miss Bebe Daniels and her mother, Mrs. Phyllis Daniels, entertained a party of friends on Wednesday evening with a buffet supper and an evening passed in the viewing of some films of earlier days. Among the invited guests were Mr. and Mrs. Joseph M. Schenck, Mr. and Mrs. James Cruze, Mr. and Mrs. Harold Lloyd, Mr. and Mrs. Marshall Neilan, Miss Constance Talmadge, Miss Marion Davies, and Miss Anna Q. Nilsson.



MARCELA ZABALA

MISS ZABALA IN NEW PLAY

Of great interest to the younger set is the fact that Miss Marcela Zabala is to play a part in "An American Tragedy," which is to open the new Wilkes Vine Street Theater January 19.

Miss Zabala scored a great success in her first stage appearance a year ago as Tondelayo in "White Cargo."

She is a direct descendant of the famous de la Guerra family of Santa Barbara, and is a sister of Mrs. Lindsay Howard of Burlingame, who is one of the best known exhibitors at horse shows.

HONOR MR. AND MRS. CLARK

Mr. and Mrs. Anthony Coldway entertained about fifty guests at their Beverly Hills home on Tuesday evening to honor Mr. and Mrs. Fred Clark and Miss Betty Moore of Cleveland, Ohio. Music and dancing followed a buffet supper. Among those invited were Mr. and Mrs. Eugene Ford, Mr. and Mrs. Alan Hale, Mr. and Mrs. Chester Conklin, Mr. and Mrs. Monte Blue, Mr. and Mrs. M. P. Illitch, Mr. and Mrs. Hampton del Ruth, Mr. and Mrs. Shannon Clark, Mr. and Mrs. McGrew Willis, Mr. and Mrs. Guy Setter, Kathrine Hill, Kathryn Wallace, Bertine Hayes, Ruth Collier, Bodel Rosing, Margaret Shaver, Adolphe Menjou and Dr. Cartmell.

Antonio Moreno and his popular wife, Daisy, have left Hollywood for New York and London. Tony has just completed a very strenuous bit of work in playing the lead opposite Constance Talmadge and is contracted to be in London by January 12 to play opposite Dorothy Gish in "Madame Pompadour."

JUNE MATHIS GETS SURPRISE

A beautiful painting of June Mathis now hangs in the drawing room at the home of the scenarist on Laurel avenue. It was done by the well known Spanish artist, Cougat. Miss Mathis sat for the painting thinking it was for an exhibit of the artist to be made later. But she is now the recipient of her charming likeness, her husband, Balboni, having made her a gift of the portrait. Another will be done by Cougat for the exhibit.

RUTH GIVES BOX PARTY

Miss Ruth Roland was hostess at luncheon and at a box party at the football game in the Rose Bowl on New Year's day, having as her guests Mrs. Edith Thompson, Mr. and Mrs. William Crosby, Miss Helene DeLaine, Ben Bard and Jack O'Brien.

MRS. McLAGLEN HERE

Among the recent additions to local society is Mrs. Victor McLaglen who, with her two lovely children, has recently come from London, Eng., to make her home here, and has taken a house at 226 Rexford drive in Beverly Hills.

WEDDING OF STAR AND DIRECTOR

Ena Gregory, petite blonde motion picture actress and former Wampus baby star, was married to Al Rogell, motion picture director, in a secret elopement December 23.

Miss Gregory and Rogell slipped away to Santa Barbara, where they were married by a justice of the peace. Not even their closest friends knew of the wedding until rumors that they had been married were confirmed by Miss Gregory and her husband.

They will make their home in Hollywood.

FILM PRESIDENT WEDS

Another wedding which will interest filmland is that of Norman Nicolai Rankow, president of the Cinema Film Corporation, and Miss Ana Maria Yrigoyen, who were married December 31. They will go to Panama for their honeymoon and will reside at 1817 Taft avenue upon their return.

RUMOR VAN LOAN DIVORCE

A rumor that Mrs. H. H. Van Loan will divorce her playwright husband was current in Los Angeles today and based on no less authority than Van Loan himself.

A letter received here declared Mrs. Van Loan is now en route to Los Angeles from New York and shortly after arrival will institute a divorce action.

Van Loan, who is nationally known for his plays, is one of the veteran writers of the film industry. One of his stage plays is now reported to be enjoying a successful run on New York's Broadway, where he is at the present time.

STUDIO LUNCHEON

Mrs. Otto Wildey entertained at luncheon in her studio in the Reed Apartments on Tuesday for Mrs. Tom Mix, Mrs. M. P. Illitch, Mrs. Lynn Reynolds, Mrs. Milton Cohen, Miss Kathryn Hill and Miss Dorothy Devore.



By "POLYPHEME"

The holidays are over. Now is the time for rest—much needed after our days of frantic Christmas shopping. Days of elbowing crowds; days when your nerves almost snapped; when your overtaxed strength was called upon to stand more and more. Then nights of bundling; nights of figuring how your budget could be stretched to reach a little further. Days when you neglected yourself terribly.

Then how we did over-eat! All of our turkey dinners with their rich plum puddings. There were those boxes of candy from all of those dear ones who could not think of anything else to give us! We knew we would gain several pounds, as well as ruin our complexion, with all of our holiday gormandizing. Those who dance must pay the piper.

Rest Much Needed

So now let's make up our minds to rest—rest—rest. We should go on a diet of fruit juice and vegetables for at least a week to let our system clear itself of the unnecessary holiday sweets. We will get all of the out-door exercise possible; and above all we will keep calm. Every time we get the least bit tired we will close our eyes and think of green woods, spring flowers, fragrant and lovely. We will secretly hope that next year all of the friends who gave candy will give perfume!

Then our eyes! Those starry lights that have been called the "windows of the soul." How can they be bright and vivacious or deep and soulful if they are tired? Poor little dim lamps without enough oil! We have burned them day and night! Proper rest and diet will restore their brilliancy. But don't forget their daily bath! That is most essential. A weak solution of boracic acid is best; but ordinary salt water is good.

Last, but not least, keep your soul singing. The body is a harp, your soul the master hand sweeping the strings. When every part of your body is functioning properly, every string is in tune. Then as a harp brings forth sweet melodies, so let your soul burst forth in song. Every fibre in tune, alive, vibrant. If it is not used to singing, does not know a song, improvise! The most beautiful music is spontaneous. Happiness is essential to beauty. Just as a dancer feels the rhythm of the music, so will your soul rejoice with the sheer pleasure of living. Let it sing.

Bobbed Hair Again

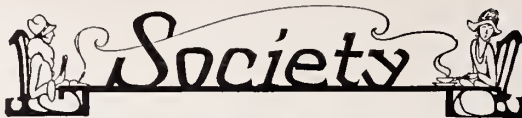
Sir William Orpen, one of Great Britain's greatest portrait painters, says that women's heads are too badly shaped and their faces are too large for bobbed hair. He is sure the style won't last because it is neither beautiful or exciting. I'm afraid he won't get many clients for his brush if he continues to talk along these lines for most women do not agree with him. Get this:

"Modern boyish-bobbed women will never inspire a type in art comparable to the ancient Greek types. Ninety-nine women out of a hundred have straight backs to their heads—German backs. Their faces are too big for the rest of their heads, too. That is why hair is so important. The Greek knot at the back balances the face. The width of the hair at the side makes it seem smaller and daintier. Hair pulled over the forehead has the same effect."

* * *

JOAN AT MONTMARTRE

Miss Joan Crawford was hostess to a party of friends at dinner at Montmartre on Wednesday. Miss Crawford's guests included Mr. and Mrs. Kenneth Harlan, Miss Shirley Dorman, Miss Virginia Vance, Al and Charlie Christie and Sidney Brenacke.



BUSHMAN RETURNS TO HOLLYWOOD

Francis X. Bushman is homeward bound to Hollywood from Baltimore, Md., where he spent the holidays with home folk, to be ready for a new role in pictures with the beginning of activities of the new year.

If Bushman is on the other side of the world when the holiday season draws nigh, steamship, railroad and airship serve to place him with home folk in Baltimore at this one time of the year for home gatherings. The star allows nothing to interfere with his annual trek back home and this year found him enjoying the event as usual in Baltimore.

* * *

NAZIMOVA RETURNS

Mme. Alla Nazimova has arrived in Hollywood from the East and is due for quite a round of social affairs while here. Madame Nazimova will play vaudeville and be guest of honor at the opening, on January 9, of "The Garden of Alla," the new residential hostelry built on the grounds of her old home. She was greeted by a large delegation and will reside in temporary quarters preparatory to making her residence at "The Garden of Alla" when completed.

* * *

BIG NEW YEARS PARTY

The beautiful studio home of H. Webb Keedy, a photographic illustrator of renown, formerly of Chicago, was the scene of a big New Years party. About one hundred and fifty people helped Mr. Keedy usher in the New Year, and among those present were glimpsed:

Dr. and Mrs. Frank Crane, Hayden Talbot, Mr. and Mrs. Ben Jackson, Mr. and Mrs. John Waters, Mr. and Mrs. J. Charles Davis, Mr. and Mrs. Ray Huff, Mr. and Mrs. William Keefe, Mr. and Mrs. L. V. Jefferson, Mr. and Mrs. C. A. Locan, Mr. and Mrs. C. V. Dwiggin, Mr. and Mrs. Vernon Dwiggin, Mr. and Mrs. Eugene V. Brewster, Mr. and Mrs. Charles Sindalar, Mr. and Mrs. Anthony Van Artor, Mr. and Mrs. Milo Mullins, Mr. and Mrs. Walter Bird, Mr. and Mrs. Dick Neill, Mr. and Mrs. Doug. Bright, Mr. and Mrs. George Blaisdell, L. Case Russell, Mary Carr, Evangeline Russell, Jane Thomas, Julia Deane, Ann Brody, Betty Boyd, Alice Lecacheur, Dorothy O'Neill, Betty Scott, Luella Carr, Rosemary Carr, Maybeth Carr, Kathryn Irving, Mr. and Mrs. William Bertram, Walter R. Sheridan, Edith Sherry, John Lowell, J. Stuart Blackton, Jr., Carey Harrison, Jack Russell, Mr. and Mrs. Charles Berner, C. Harrison de Rippeteau, John L. Russell, Ed Thomas, Ramon Romeo, David So'mon, John Carr, Thomas Carr, Stephen Carr. G. K. Hollister.

* * *

DINNER DANCE

Mr. and Mrs. Gardner Jones gave a dinner dance. Guests included Mr. and Mrs. Ben Hendricks, Jr., Miss Mary Astor, Kenneth Hawkes, Jack MacDermott, J. Stuart Blackton, Jr., Frank Schmidt Elizabeth Edwards, Berilla Kerr, Elizabeth Lacy, Ione Buxton, Kate Corbaley, Peggy Johnston, Dorothy Haworth and Virginia Haworth.

* * *

FIRST CHRISTMAS HERE

Mr. and Mrs. Ernest Lubitsch celebrated the arrival of the New Year in true German fashion, commencing New Year's Eve with a buffet supper to about fifty guests. Christmas trees and holly wreaths made festive the house and dancing and music made merry the evening. All the day following the Lubitschs extended their hospitality to their many friends.

Pencils! Pencils! Pencils!

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BOOKS



By Frank Heim

THE PILGRIM OF ETERNITY BYRON—A CONFLICT

By John Drinkwater

George Gordon, sixth Lord Byron, was born under a violent and unhappy star. He has been attacked and defended perhaps more, and more passionately, than any other figure in English letters.

It is a masterly and arresting book that John Drinkwater has written of this wayward, proud, reckless, petulant and strangely fascinating genius and one that carries conviction of its essential truth and humanity.

* * *

A STUDY OF SWINBURNE By T. Earle Welby

The famous scholar's life of the great poet is packed with drama and with a fine critical understanding of the soft flow of his verses. The background of one of the most colorful groups in the history of English literature furnishes exotic and entertaining material for a book written in the modern manner.

* * *

LONDON NIGHTS By Stephen Graham

The acute observer and famous traveler turns to his own city. He catches its emotion and its mystery, its great events and its odd moments, its monuments and its luring by-ways.

London becomes a remarkable personality in the fine glamorous prose of Stephen Graham. He introduces us to her charms as if she were a lovely woman of many moods, each more fascinating than the last.

* * *

HENRY VIII. AND HIS WIVES By Walter Jerrold

The keynote of the book is struck in the words of the old chronicle, "The truth is that he hath had a great many wives and with some of them has had ill luck as any other poor man; and I shall plainly tell you, from one to one, how the matters have passed," Mr. Jerrold has sought neither to whitewash the king nor to emphasize the stain on his character; he has succeeded in making of the traditional Bluebeard a very real person.

* * *

THE OLD MASTERS By Frank Rutter

The great painters of the past are presented against a background of medieval history in a series of charming vignettes. The author's concern with the thought rather than the technique of pictures makes this a book of unusual value to the intelligent layman, who has little interest in the craftsman's point of view, but who wishes to understand and appreciate.

* * *

NAPOLEON

By Emil Ludwig

(Translated by Eden and Cedar Paul)

Emil Ludwig's first book, a poetic drama, appeared in 1903. Eight more dramas followed, among them Napoleon, Frederick, Crown Prince of Prussia, and a trilogy entitled Bismarck. His latest book, Napoleon, is a most remarkable book. It makes a strong appeal both to the scientifically trained scholar who demands strictest historical accuracy as well as to the general reader who appreciates a work of art.

* * *

CHAINS

Stories by Theodore Dreiser

Nineteen Twenty-five goes down in literary history as the year which saw the publication of Dreiser's "An American Tragedy."

A similar recognition as a master of the short story must come to Mr. Dreiser with the publication of these powerful, vivid short stories. There are a hundred phases of life, seen without sentimentality but also without brutality, with a light that reveals the significance of every detail.

Society

NEW YEAR'S AT ROACH'S

Probably one of the most elaborate and unique social affairs of the season was the dinner dance given by Mr. and Mrs. Hal Roach at the Roach Studio on New Year's Eve. A beautiful Moorish palace was built on one of the stages, with many arches and patios, made more enchanting by masses of flowers and a flood of moonlight. Dinner was served in a huge dining hall with handsome carved walls, and tables, beautifully decorated, extending along three sides. Myriads of candles lighted the imitation palace and a vaudeville show was given for the amusement of the guests.

Included among the guests invited were Messrs. and Mesdames King Vidor, Aubrey Austin, Charles Raymond Bardford, Carlton Burke, Edgar Brown Alme Boeseke, Jr., Victor F. Collins, Gordon Cronkite, Walter Coursen, William Campbell, Eugene Chute, Bernal Dyas, Ernest Duque, Howard Dudley, Philip Forve, Ward Gillen, Nicola Guilli, Ralph Hamlin, Loren Hillman, Robert Herper, Harry Isaacs, Kenyon Lee, Charles Lick, Bradner Lee, Thomas Latimer, Edward Miller, Roderick McAlpin, K. G. Pullium, Alfred Michelette, Eric Pedley, Arthur Perkins, Edwin L. Stanton, Leo J. Smith, Louis Tolhurst, S. T. Van Kueren, George Wallace, Dwight Whiting, Elmer Wilson, John D. Winston, Leo Youngsworth, Charles Perrott, William Lambert, T. A. French, F. Richard Jones, Stanley Laurel, John T. Murray, Ray Coffin, Arthur Hagerman, Eddie Mannix, J. E. Storey, W. S. Westling, A. MacArthur, Miss Blanche Mehaffey, Miss Ruth Roland, Ben Bard and others.



FRED THOMSON AND "SILVER KING"

LUNCHEON FOR MRS. HOWARD

Mrs. Milton Cohen was hostess at luncheon on Monday for Mrs. William K. Howard, Mrs. T. Ray Palmer and Mrs. H. Slocum. Mah Jongg occupied the party during the afternoon. Mrs. Cohen, with her husband, also entertained the Harry Careys at dinner on Tuesday evening.

* * *

PARTY AT RANCHO

The Harry Carey Rancho at Saugus was the scene of a merry party last Sunday when the Charles Dorians, the Clarence Browns, the Milton Cohens, Mr. and Mrs. Fritz Tidden, Mr. and Mrs. Charles Mailles, Mr. and Mrs. Robert Edeson, Mr. and Mrs. William James, Mr. and Mrs. Tom Mix, Mrs. Bert Lytell and Mrs. Eugenia Ford motored out to enjoy the Carey's hospitality for the day.

PERRY WOODS ENTERTAIN

Mr. and Mrs. Perry Wood entertained at their home in North Vine street with a buffet supper Wednesday evening.

The guests included the Messrs. and Mmes. Maurice Barber, Eugene Ross, Kenneth C. Beaton, Wilfred Beaton, Martinez del Rio, Owen Churchill, Charles Modini Wood, Dr. and Mrs. Reuben Larson, Miss Rita Carewe, Miss Mary Jane Carewe, Miss Peggy Hamilton, Miss Mona Wood, Mrs. Herbert Rawlinson, Tom McDowell, James McGowan, James Bernard Martin.

* * *

CHRISTMAS DAY FESTIVITIES

Mr. and Mrs. John Bowers kept open house all day Christmas, welcoming their many friends to their new home, "Montcalm," in Hollywood Hills. About a hundred dropped in during the day and evening.

* * *

Miss Beulah Livingstone was confined to her home in the Garden Court apartments because of a sprained ankle, but her friends could not leave her out of the Christmas festivities, so they took their party—Christmas tree and supper—to Beulah. Included among the group were Mr. and Mrs. Sylvano Balboni, Misses Gladys Unger, Sada Cowan, Lillian Gail, Sonia Poushkaioff, Claude King, Chris Goulding, Marshall Hall, Pierre Reginaud, Jacque de Beaufort, Newell Vanderhoef, John Roche, Harry Brand, James Young, Chet Withey and Henry Victor.

* * *

The Martinez Del Rios kept open house at their home during the day and gave a dinner party in the evening, which was followed by dancing and music. Their dinner guests were Mr. and Mrs. John T. Murray, Mr. and Mrs. Edwin Carewe, Mr. and Mrs. J. L. Afunsolo, Mrs. Del Rio's mother and father; Mr. and Mrs. Enrique Estrada, Mr. and Mrs. William Crosby, Mrs. Bert Lytell, Rita Carewe, Betty Morrissey, June Lawrence, Marion Aye, Gerald Grove, Tom MacDonald, Louis Zamacona, Mickey MacLaughlin and Frederic Hamilton.

* * *

Mr. and Mrs. B. P. Schulberg entertained at dinner in their home on Christmas day, having as their guests Mr. and Mrs. Ben Hecht, Mr. and Mrs. Hermann Mankowitch, Mr. and Mrs. Felix Young, Miss Jessie Burns, Bernard Vorhous, B. F. Fineman and Lloyd Sheldon.

* * *

Mr. and Mrs. Carey Wilson have followed the English custom of keeping open house in their Beverly Hills home during the entire holiday week, starting Christmas day. Guests dropped in for lunch or dinner whenever they had time and on New Year's Eve, the Wilsons entertained a merry party at the Mayfair Club.

* * *

THE HUGHES GIVE DINNER

Mr. and Mrs. Rupert Hughes entertained at dinner in their Los Feliz boulevard home on Wednesday evening. Their guests were Mr. and Mrs. Donald Ogden Stewart, Mr. and Mrs. King Vidor and Mr. and Mrs. Joseph Cohn.

ANOTHER ILLUSION SHATTERED

Prof. Philip K. Hitti of Princeton University in speaking before the American Historical Association explodes another motion picture illusion. An American movie shiek, he claims, would be run out of any self respecting Arabian desert, while a real Arabian shiek would never be recognized even should he walk down Hollywood Boulevard. Not only that but the real meaning of the word, he explained, is an old and venerable chief, distinguished more for his vision and experience than for deeds in war or conquests in love. To cap the climax he told his hearers that shiek is not pronounced "sheek" but "shayk." Please page Edith M. Hull.



By Dr. L. P. Clarke

Believing that the subject of diet and health is one of vital consequence to the motion picture profession, Hollywood TOPICS takes pleasure in announcing that Dr. L. P. Clarke, famous dietician will write a column on these matters every week and will be glad to answer any health questions our readers may care to submit. Stamped envelopes must accompany inquiries.

The essential facts of correct eating are to know the different kinds of foods and their reaction in the body. Certain foods react acid while others react alkaline. We do not want an excess of either but we do need some of both.

The following is an outline of the common types of foods that react acid when ingested:

All white flour products, crackers, biscuits, pastry, etc.

All fats, animal and vegetable oils.

Meat, fish, whites of eggs and cheese.

All refined sugar or sugar products, not honey or fruit sugars.

Macaroni, spaghetti, tapioca and noodles.

The BALANCED foods are:

All whole grain flours, brown rice and un-pearled barley.

Baked or steamed potatoes in the skin.

All whole grain cereals.

Whole milk, whole eggs, honey and fruit sugars.

All fresh vegetables.

All greens.

All fresh fruits.

The last are the mineral rich foods, being the most important to supply the well known vitamins and minerals.

The so called vegetable acids, such as the citrus fruits, grapes, pears, apples and the juicy fruits are readily converted in the body into the essential carbonates that help to maintain the normal alkalinity of the blood. These fruits are not acid forming in the body as is commonly supposed by the majority.

Do not eat fast under any circumstances. If you must hurry, drink a little water or fruit juice and delay the meal until later.

Avoid over hot soups, drinks or foods—they are dangerous. Do not drink hot water on arising in the morning. Hot water causes passive hyperemia (circulation) while the stomach should ALWAYS have ACTIVE hyperemia at all times. Remember, it is the circulation of active alkaline blood to the walls of the stomach that prevents the stomach from digesting itself and if this circulation is interfered with it tends to ulcerative conditions. Drink tap or cooler temperature water at all times but drink it slowly.

Every time you feel hungry between meals do not eat something, take a drink of water and eat only at meal time.

Never overeat—it is dangerous.

Avoid highly seasoned foods and use salt sparingly.

One cup of coffee will not hurt the average

person but that should be enough in one day and never taken after the noon hour.

Change the kinds of foods often but limit the variety to any one meal.

Do not discuss disagreeable things at the table, nor correct the children at this time. Make the repast a pleasant affair and not the time to drag out the family skeleton for discussion.

Avoid all carbonated drinks, such as soda water and pop. When ordering fountain servings get the habit of ordering only the natural flavors and fresh fruits, avoiding the synthetic flavors and chemically colored articles as they are detrimental to the system. There is one drink that is quite popular at every fountain and it contains more caffeine, the stimulant in coffee, than a cup of average Java, so if you suffer from insomnia or nervousness perhaps you drink more of this popular beverage than you should. In fact, if you drink coffee once a day avoid this drink entirely.

FISH, MEAT and FOWL come under the same heading, so do not think you can reduce the amount of meat you eat by consuming fish or fowl. Many doctors make the common error of telling the patient to leave meat alone and eat fish or fowl. Meat is meat if it hangs in a tree and do not be psychologised by a different name or environment.

An important fact that might not be amiss at this time is the inability of the human or animal body to assimilate INorganic substance. This is a scientific fact. If you are taking INorganic iron for the purpose of increasing your red blood structure you are doomed to disappointment for all the good it will do you. The same holds true for INorganic iodine, commonly administered in thyroid conditions. The body will only assimilate ORganic substance, all else becoming toxic material when ingested.



BUCK JONES—Fox Star

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By FRED McBAN
Creco Research Department
Member of I. E. E. S.

The general method of analyzing light and its visual color values is by means of the ordinary prism. Lights of different wave lengths and consequent colors when impinged upon and passed through a prism are segregated and turned out of their course.

If we take a narrow beam of white light, letting it pass in and through a prism it emerges as a band of various colors called its spectrum. This proves to us that white light consists of different colors.

For scientific analysis we must use scientific methods, so we use an instrument called the spectroscope. It consists of a prism and two tubes. Through one of these tubes the light to be examined is made to pass so as to impinge on one side of the prism. The light emerging from the other side of the prism is observed through the other tube, which is provided with lenses for purposes of magnification. By means of the spectroscope it is possible to detect the minutest quantities of very rare elements in a gaseous state, such as helium, argon, thallium and others.

For comparison of the values of the prism and the spectroscope for proper results, let us take potassium and sodium. It is an easy matter by the color of the flame to recognize potassium or any metals of its group when alone, but is difficult to do so when they are together in the same compounds.

For example, when potassium and sodium are bound together, the intense yellow flame caused by the sodium completely shades the violet light of the potassium. These results we cannot readily prove without the aid of the spectroscope and a piece of blue cobalt glass, the kind we use for diffusing mediums with side arcs. The light of the sodium is choked back, allowing the potassium light to come through, this method being practically the same as when we use light filters in the camera.

Every light has its own characteristic spectrum. That of potassium consists of two bands, one red, the other violet. These bands always have definite positions to one another.

So it follows that on looking through a spectroscope at the light caused by potassium and sodium is plainly seen in its position and the two potassium bands in their respective positions.

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P. O.

Edwin Carewe's Supreme Achievement

"RESURRECTION"



EDWIN CAREWE

THE best way to briefly explain just what "Resurrection" will mean to the motion picture industry and the millions who pay their dimes and quarters through the box office till, is to say it is going to be the biggest production Edwin Carewe has ever made. It will cost approximately \$500,000 and will consume six months in the making.

Eighteen years ago, Edwin Carewe, then a leading man on the stage, assumed the principal male role in this Tolstoy story, which was dramatized. From that day to this the producer has cherished a keen desire to make the novel into a super-production for the screen. Now comes his opportunity.

Severing his relationship with First National Pictures, Carewe sought associates who held thoughts such as his relative to the making of big pictures—associations that held the box office receipts in one hand, not both, and in the other hand, held ideals for the newer type of motion picture—the type of film play that will come back again and again, playing revivals, such as important stage presentations of the present day.

He found this association in the person of Walter Camp, head of Inspiration Pictures Corporation. In Camp, Carewe found a mind that functioned along the line of his, perfect harmony in thought, and willingness to permit him to untie his hands and tackle a motion picture from the angles he has desired for many years.

Whether Carewe takes six months or whether he occupies 10 in the making of "Resurrection" does not matter. He has no releasing dead-lines to meet. He is not held down insofar as production cost be concerned. If he can make the production for \$300,000, all well and good. If he can save \$50,000 on production, better still. And if he spends \$50,000 more than \$300,000, or if he spends \$300,000 more than \$300,000, it will not matter.

Paramount Thought

The paramount thought that now prevails in the Inspiration offices and in the inner-working minds and souls of Walter Camp and Edwin Carewe, is to make a picture—a picture that will be worthy of any screen in any part of the world where motion pictures are exhibited. And that is what Edwin Carewe has set himself to accomplish.

His first step was to engage the services of Count Ilya Tolstoy, eldest son of the noted novelist. Tolstoy is now in Hollywood and is going to act as literary advisor to the producer. Tolstoy knows his Russia. He knows when a window should be "opened" and not "raised." These little points mean much in a completed film. When Carewe evinced the desire to engage this noted Russian lecturer and writer, he was discouraged by those in New York who knew Tolstoy, and told that he could not approach him. This only kindled Carewe's desire to obtain Tolstoy and to take him back to Hollywood when he left.

Long Discussion

On a certain night in the apartments of Carewe in New York City, Count Tolstoy and the producer sat and discussed the possibility of his (Tolstoy) associating himself in the production of his father's novel, "Resurrection." And as dawn began to creep through the windows and Count Tolstoy made ready to return to his country home, he had given his promise to Carewe that when the train left carrying the producer, he and Countess Tolstoy would be aboard and in the party.

The production is being made at the Inspiration studios, Hollywood, recently re-named Tec-Art studios. Carewe has the freedom of the entire "lot" for his many elaborate settings.

When "Resurrection" is completed, United Artists film corporation will attend to the releasing and promise their every support in this respect. "Resurrection" promises to be one of their greatest attractions—one of the biggest film spectacles given the screen in the history of the motion picture.

Interesting History

It is interesting to know that some years ago, Count Tolstoy made a motion picture in Russia. It was an adaptation from one of his father's shorter stories. His cast, his locations, his film, lights, and entire equipment, cost the Count 1200 rubles. This in American money is \$600. Quite a difference from that film to the one Tolstoy is now associated with—costing anywhere between \$300,000 and \$600,000.

"Resurrection" is not going to be the only Tolstoy story that Edwin Carewe plans to film. He has others in mind—all of them to be made on elaborate scale. One of these, "Kreutzer Sonata" is particularly well suited for filming, as in "Anna Karenina" and others.

A mind sensed to situation and formed to drama, Mr. Carewe will have situation and drama piled upon him in this story of "Resurrection." From the continuity, however, as explained by the producer, he will keep the situations and drama, but he will change the point. The resurrection will not be that of the soul, but that of love.

Grim Affairs

The grimly bare affair of "Resurrection" as Count Tolstoy wrote it, gives the careful workings of the tragedy which resulted from the distinctly casual seduction of a servant girl by a royal Prince. The girl has a baby, finally landing on the streets, strutting in dirty feathers. Brought to court on charges (and here is a magnificent episode), the girl meets by accident, this Prince, and by the evidence must go to that bourne from which no man returns—Siberia.

The Prince, seeing there the result of one of his many seductions, experiences a spiritual rebirth, a racking thing, but beautiful. That is the "Resurrection" novel.

Carewe's continuity throughout keeps the Russianism, keeps the servant girl and the Prince, but washes down both. The girl will be more a peasant maid working in wheat fields, not knowing that the man she loves is a Prince of the blood. Theirs will be a romance of truth and honor until he must go to the wars. Out of a great, uncontrollable love, the girl is seduced. Made bastial by gunpowder, he returns to play with many women, while she is abandoned to prostitution. The court room scene will be utilized to force the Prince to the realization that the pitiable thing before him is the woman he has always loved. There comes the fine rebirth of love, a racking thing, but too beautiful. That is the "Resurrection" movie.

The cast is an all-star one, including Rod La Roque, Dolores del Rio, Marc McDermott, Vera Lewis, Rita Carewe, Lucy Beaumont and other film celebrities.

Carewe's Staff

The staff for Carewe on "Resurrection," includes Count Ilya Tolstoy, General M. N. Pleschkoff, both working in advisory capacities, Wallace Fox, chief assistant director, Bob Kurrle, chief cameraman, Al Green, second cameraman, and a corps of the finest studio technicians for each department.

Finis Fox is credited with the scenario and Tom Miranda will be in charge of editing and titles, while both Count Tolstoy and Carewe are given credit for the adaptation.

The production will be completed in February, according to present schedule, but if it should consume more time, it is perfectly agreeable to all concerned, as the paramount motive is to obtain one of the finest screen pictures in the history of the silent drama.

The motion picture industry is going to closely follow the movements of Edwin Carewe in the production of "Resurrection." The industry is going to eagerly watch for the time when it will be flashed on the silver sheet, because those that comprise the great organization of film creators well know that Edwin Carewe is going to do the unusual in this offering. He has the tools with which to work and he is an experienced workman.

Joseph Schenck

(Continued from Page 15)

screen rights to a magazine story and engaged Roland West, who still is one of Mr. Schenck's associates, to direct the picture.

Josie Collins was engaged for the leading role, having been persuaded to transfer her talents from the musical comedy stage to the then uncertain new form of art. It is interesting to look back at the cost of making Mr. Schenck's first production. The picture represented an outlay of about \$20,000; today single scenes in some of the features which Mr. Schenck produces cost twice that much. In Buster Keaton's new comedy, "The General," there is, for instance, a railway wreck which furnishes a minute's thrill on the screen at a cost of \$40,000.

HAVING disposed of his first picture to the Fox Corporation on terms which netted the producer a moderate profit, Mr. Schenck entered production in earnest and soon was attracting the attention of the entire industry by his happy selection of stories, stars and directors.

After his marriage to Norma Talmadge in 1916 he became the producer of her pictures, and soon afterwards formed the Constance Talmadge company. Buster Keaton is another star who has become the world's famous frozen-faced comedian under the Joseph M. Schenck banner.

In addition, he is chairman of the Board of Directors of the United Artists, which includes stars and producers such as Mary Pickford, Douglas Fairbanks, Charles Chaplin, Norma Talmadge, Buster Keaton, John Barrymore, Samuel Goldwyn, Morris Gest, and others. The late Rudolph Valentino was one of the United Artists stars and one of the greatest admirers of the "chief"—Joseph M. Schenck.

Mr. Schenck served for three terms as president of the West Coast Producers' Association, and on retiring from office was presented with a bronze plaque extolling him and paying tribute to his services to the motion picture industry as a whole.

There is hardly a worker in motion pictures who does not know Mr. Schenck, and it is said of benevolent, fatherly, kindly "Joe" that he has the confidence of all the leaders of the film "game" and the respect and co-operation of those outside the motion picture field who have invested their millions in it.

A remark by Claude Gillingwater, the veteran character actor, illustrates the esteem in which Mr. Schenck is held by the rank and file of the industry.

"I was sitting on the set one day when a man came up to me and said: 'My name is Joe Schenck. We like your work and we hope you are happy working with us. If I can do anything for you I want you to tell me.'"

"Well, he made a great impression on me by his friendliness, consideration and gentlemanly bearing. I began to realize then why he had achieved so much and why he is so well thought of in Hollywood."

MR. SCHENCK finds time among his manifold activities to plead with motion picture workers to save their money. He doesn't agitate thrift just for thrift's sake, but because through saving a man or woman can get out of the "envy" class. He says the only way a person can have the things he or she envies in other people, is to save and have them when they are financially able.

Says Banker Schenck:

"There are more than 5000 persons in Hollywood whose incomes in the motion picture industry average in excess of \$100 a week. Hundreds of these 5000 do not realize the importance of thrift. I do not believe that one should save for a rainy day, but I do believe that everyone should practice thrift so that he can achieve financial independence.

"To me, thrift means transforming employees into employers, wage earners into wage payers.

"I have seen very wealthy men reduced to poverty and many paupers lifted to affluence. As a boy, struggling for the bare necessities of life in New York, I knew men of wealth who were, in a way, my idols. I have lived to see scores

of these same men reduced to virtual poverty because they did not realize the necessity for thrift nor the wisdom of investment. It would be a tragedy to see the same thing happen to young men and women in the motion picture industry who are now commanding high salaries and riding the crest of popularity and plenty.

"When a man is twenty-five years of age, he is inclined to believe that his good salary will go on forever. He knows differently at forty. The married man is usually the best saver because he realizes his responsibilities. That's why I believe every young man should find the right girl and marry.

"There is no excuse for a complete lack of thrift, and the man or woman who 'spends it all' is simply stupid."

MR. SCHENCK'S employees consider his advice good, as they figure that if he hadn't saved part of his few dollars a week when he first came to this country and obtained his meals at a free lunch counter, only spending a nickel for a glass of milk, they wouldn't have "Joe" for a boss.

JACK MOVES HIS WHISKERS

Jack Duffy, the "little-old-man-with-the-chin-whiskers," who is featured in Christie Comedies, has been loaned to Metropolitan for an important role in "No Control," from Frank Condon's Saturday Evening Post story, "Remote Control." Scott Sidney is directing.

Film Publicity Man Will Wed

Glenn Chaffin, motion picture publicity man, and Miss Mae Muller will be married on Friday in Santa Monica, it was revealed yesterday by the publicity man.

The bride-to-be is personal secretary to Louis B. Mayer, film producer. The bridegroom-to-be is a writer of magazine articles and has been a Hollywood publicity man for four years.

Following their marriage, the couple will spend a brief honeymoon in Coronado and later make their home in Culver City.



Plastic Surgery Saves Eye of Screen Kiddie

The loss of one eye was the catastrophe that recently faced Paul L. Ingraham, Jr., 4-year-old screen actor, as the result of an attack by a dog during the filming of a scene in the rear seat of an automobile.

This youngster, who has been declared one of the most handsome children in pictures and nicknamed "the screen's cry baby," owing to the numerous tear-shedding scenes in which he has participated, suffered a badly torn eyelid that for a time seemed irreparable. Only the hasty and expert surgery of Drs. Dickey and Cass, noted Hollywood plastic surgeons, saved him from partial blindness. Now, with the injured eye healed and restored to its former strength, Paul is once more at work in the different studios.

The lad has an unusually mature face for one of his years and lovable qualities of a child combined with intelligence and obedient behavior have made him a popular youngster in the studios.

His most recent appearance were with Lillian Gish in "The Scarlet Letter," in Universal's "West Meets East," and with Belle Bennett in Fox's production of "The Lily," in which he scored a decided hit.

**"FLESH
AND THE
DEVIL"**

IS A

**CLARENCE
BROWN
PRODUCTION**

Wilkes Theatre

(Continued from Page 22)



LESLIE FENTON

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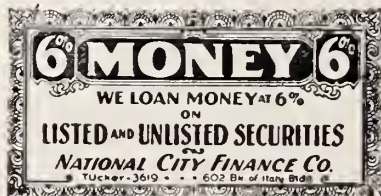
In making such liberal arrangements "out front" nothing has been skimped back stage, with ample room and conveniences for the players and stage hands. The stage is 75 feet wide and 38 feet deep, large enough for the biggest spectacles. Each dressing room is an outside one, giving ample ventilation and light for the players who

must necessarily spend a good many hours within their walls.

The policy of the Vine Street will be only big productions and those which have taken the popular fancy to the extent of being called a success. Mr. Wilkes selected "An American Tragedy" for the opening play, because as a novel and as a play it has assumed a rating of extreme importance. In his opinion, no less a success would do credit to the prestige of his theater and the policy he hopes to maintain.

Mr. Wilkes brought Harry Mestayer from New York to direct the production, and the cast will be 100 per cent Broadway. John R. Willardson, formerly with Sam Harris, will be house manager, and Raymond Nelson treasurer.

Glenn Tryon, now appearing in Belasco's stage success, "The Son-Daughter," has been signed for a five-reel comedy by Joe Rock, production to start January 5.



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The Ghost Horse

A Story Based on Facts

By FLORENCE LOWE BARNES

IT IS three years now since I was spending that lonely afternoon in San Diego. By way of diversion I dropped into a harness shop to look over their supply of bits and bridles and other things that never fail to interest a horse lover. It was nearly closing time and the dusk of the winter's evening was enfolding the city. A vaquero, Mexican cowboy, probably just in from the ranges back of Palomar, teetered rather unsteadily on his high heeled boots outside the shop door and sang an old song, familiar to most cowboys. It ran:

I've lived a wild life, boys, I've earned what I've spent,
I've paid what I borrowed,
I've lost what I've lent.
I once loved a woman, that came to an end,
Buy a good horse boys, you'll have a real friend."

His voice broke off into a wail and then ended abruptly in a hiccup and he started his irregular trip down the street. The words of his song, still ringing in my ears, increased my sense of loneliness. "Buy a horse, boys, you'll have a real friend." The memory of wind swept spaces and the scent of sage came to haunt me and I flew away on the wings of fancy. However, a rough hand on my arm brought me back with a jerk.

"Say, do you want to buy a good horse?" said a man standing at my elbow.

"And then will I have a real friend?" I turned to him with a smile. He looked at me blankly and I hastened to say, "where is the horse, is he sure enough good, and when can I see him?"

The man was not reassuring to look at. About medium height, with sort of a fat bloated look, an unshaven face of such a deep red that it was almost purple, and a pair of fishy, bloodshot eyes. His teeth and lips were badly tobacco stained, and a short dead cigar butt, well chewed, hung between his lips. He looked at me with a sort of challenge. "The horse is in my stable at Tia Juana; he is good all right and you can come with me now and see him."

I, a woman, setting out with a man of his undoubted caliber, alone after dark, for a point below the border, was little less than insane. I realized this, but an empty evening stared me in the face, and the thrill of adventure warmed my blood. It was not a

wise thing to do, but in my mood at the time I think that if the devil himself had turned up with an invitation for a sightseeing trip through hell, I'd have gone.

God takes care of fools, drunkards and infants, and by His grace the next morning found me safe in San Diego, four hundred and fifty dollars poorer and one horse to the good. And what a horse. Fine and strong, full sixteen hands high, dappled grey, with black mane and tail, and the largest, softest, darkest eyes I have ever seen. I shipped him home.

"For the love of Mike!" exclaimed my father, "another horse!"

"But what a splendid animal he is," I said hopefully.

"How's he bred?" my father asked, the horseman's first question.

"He is a five gaited saddle horse that a racing man brought out from Kentucky to Tia Juana with his stable of thoroughbreds," I answered. "The horse was no good to him on a race track so I bought him cheap."

"If you paid more than one hundred and fifty dollars," sneered my father, knowing full well that I had, "you're stung. What are you going to do with him; what good is he?"

I was peeved. "I'll tell you just how good he is," I said wrathfully. "He is good enough to win in a five gaited class at the horse show, and he is smart and quick enough to just about win a stock horse class, too." My father walked away, laughing. "And what's more, I'll show you, darn it!" I howled after him as his derisive mirth floated back.

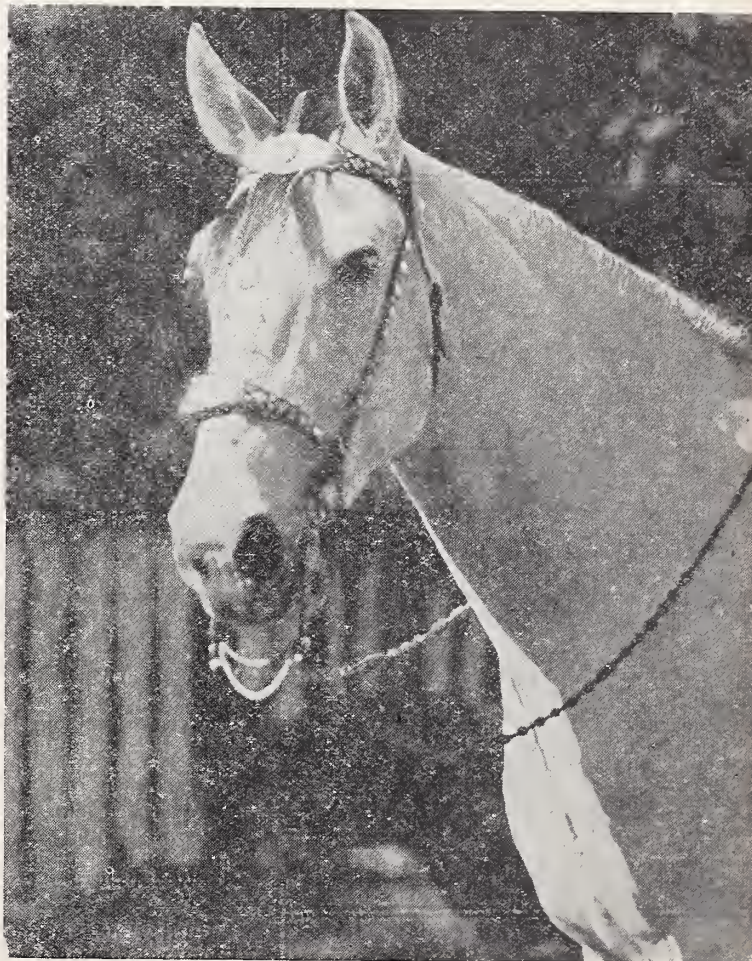
It was two weeks to the show. The five gaited class I knew was out of the question, as it would mean a more or less complicated bunch of paraphernalia, such as weighing the horses' hoofs with heavy shoes to produce action, and having his tail set so that it would stand up as would those of his competitors. So I decided to try for the stock horse classes.

A week later saw the place well littered with western accoutrements, a very much torn up exercising ring, and a dilapidated sack of gravel that had been playing the part of a steer. The horse, P. K. as I called him, had exceeded my wildest expectations. He was fast and quick and sure, and responded instantly to the slightest pressure of rein or knee, always ready and willing to the last ounce of his mighty strength. What a horse!

By the opening night of the show P. K. was almost letter perfect as a show stock horse. (As a practical one, well, that is a different matter. I doubt if he had ever seen a steer.) He could plunge into a full gallop from a standstill, and from a dead run stop instantly, setting all four hoofs and sliding. Or else from full speed ahead swap ends so quickly that he fairly made his turn in the air. He could back up at a trotting pace, and he would stand wherever you put him. And when it came to roping the sack that takes the place of the steer,

ceases," she said. I'm out for blood!" The sturdy buckskin under her was no mean rival, and the winner of many blues. I took a deep breath and we galloped into the ring.

From then on I can remember things only in flashes. I rode P. K. with every ounce of ability I had, more deeply conscious of the alert figure of my father than anything else. I did so want him to realize what a really wonderful horse P. K. was. I soon found that Katie on the buckskin was not nearly as great a rival as was a flashy little grey horse with a



"The Ghost Horse" exceeded my wildest expectations."

his technique was beyond criticism.

The night of P. K.'s performance arrived. He was down on the program as Platinum King—which did not sound so much like a chewing gum as P. K. but still kept the old initials.

To say that I was thrilled is putting it mildly. My heart jumped up into my throat and then slid down again, until I heartily wished it would decide on one spot and stick to it. Katie, an old friend and rival, sat her horse easily and confidently at my side. She laughed an easy little laugh. The show ring was the breath of life to her, and her lips were parted and her eyes shining. She could out-ride me any six ways to Christmas.

"This is where friendship

pretty girl astride him. The crowd was with P. K. and they clapped and yelled for him. Pauline Frederick herself jumped onto the seat of her box and clapped and yelled, too, thereby making me her slave for life.

Then the ringmaster lined us all up and I sat not daring to think. I did so want to win, and I had myself all keyed up to smile and be pleasant if I did not, so that I might keep my greatly treasured reputation as a "good sport." But the gods were with me. P. K. was first, the little grey a very close second, and Katie's buckskin third.

That night in an insane moment I refused three thousand dollars for P. K.

(To Be Concluded Next Week)

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By HELEN UNITY HUNTER

The old saying that clothes make the person is only half true, for it is not only WHAT is worn but HOW, which leaves the impression. As we observe the film people up and down the boulevard, in the studios or eating in their favorite haunts we are convinced that personality and individuality are expressed by their garments, as well as by the expressions on their faces.

Apropos of this we must tell of those we have glimpsed in Hollywood lately. Going into Fox's the other day was Belle Bennett all in soft, fluffy white, the color she always affects. A small, white felt hat, white silk sweater, white oxfords and a woolly white polo coat which reached to the bottom of her skirt, completed the ensemble. On a leash she had her favorite police dog, Big Boy.

* * * *

Louise Fazenda, who is so different in person from the Louise of the screen, there being none of the hoyden about the charming comedienne off screen, was hurrying down the Boulevard in a new winter tailor of black velvet, simple of line, with a little cream-colored pin tucked vest and cuffs, cream-colored hose and black patent pumps with cream-colored insets. A black velvet tam completed this chic fall suit.

* * * *

While in at Armstrong's, Leatrice Joy dropped in wearing the most vivacious semi-sports two piece dress of plum-colored silk and a little vagabond hat to match. Over this she wore a sports coat with white fox collar and cuffs. Miss Joy wears her clothes with a dash that is refreshing. Outside, Raymond Griffith was disentangling his legs from the limited space of his tiny auburn car, which looked for all the world like a toy. Mr. Raymond was apparently wearing a fall suit of loose weave blue cloth and a tan felt hat turned down in front and up in back. A soft tan and brown tie to match the hat was in evidence.

* * * *

Billie Dove stepped out of her car on the Boulevard recently wearing a fall tailored suit of dark blue satin, with a white broadcloth silk shirt waist. With this she carried a dark blue leather bag and a short cane with a leather handle. Dark, one-strap pumps and gun metal hose completed Miss Dove's street suit.

* * * *

While making the final shot of her latest picture for M.-G.-M. we talked with Norma Shearer and made note of her new hair dress. It is a long bob cleverly combed back to look like long hair. It is so deceiving that many have remarked about Miss Shearer's uncut tresses. There is a vague resemblance in Norma's hair to Elsie Ferguson's when she was at the height of her career.

* * * *

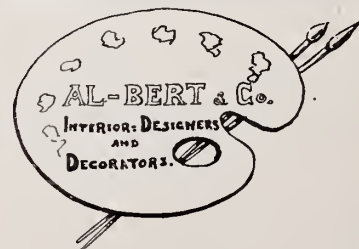
Dolores Costello, who is one of the very few with real unbobbed hair, was posing in the studio for some stills in a pale blue Chinese suit of heavy soft silk when we came onto the scene. Instead of being embroidered, the silk had a changeable flower pattern woven into the silk in a novel way. Little Chinese silk heelless slippers and white silk hose matched the costume.

Barbara Luddy, one of this year's "finds," affects brown a great deal, for it blends with her golden brown hair. We saw her having tea at the Ambassador with her chum, Edna Marion. Miss Luddy had on a brown satin-backed crepe afternoon dress with large georgette sleeves caught in at the wrist with gold bands. Little cream vestee with tiny buttons and a high neck gave the dress a dainty touch. A small brown silk brimless toque with a big bow on one side, together with brown slippers and hose made this a symphony in brown. Miss Marion wore a blue flannel one-piece dress with collar and cuffs of pale pink silk, and a blue flannel vagabond hat to match.

* * * *

While we were watching a scene of "Gaby" being shot we had a chance to observe Virginia Valli in a lovely costume. The hat was very large white hair braid of the picture variety. The dress was white organdie with black satin medallions applied on the full skirt, which came to her ankles. The bodice was tight-fitting and a wide bertha was draped over her shoulders. The effect was like a dainty Dresden statuette. Black satin slippers with rhinestone buckles gave the finishing touch to this lovely costume.

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LUCIEN HUBBARD

days with his family and while here voiced his sentiments.

"Paramount made a daring departure when it made 'Beau Geste,'" said Mr. Hubbard, "and the public has placed its unanimous stamp of approval upon that production.

"In 'Wings' we are venturing even farther afield. Frankly, we expect this to be one of the most remarkable pictures ever made. We are filming scenes of dramatic action in worlds hitherto untouched, 12,000 feet above the earth, above the clouds, frequently. The

125 flyers who are engaged in this picture have gone far beyond anything we have asked of them. Their daring, hazardous exploits are daily adding new footage to a picture that is wholly unique.

"This is typical of the kind of things Paramount is doing and which make its prospects for 1927 the brightest in its history."

Eric Pommer

ERIC POMMER, featured producer for Paramount, and formerly directing genius of UFA in Germany believes that in the coming year development of the story will overshadow any mechanical or physical improvements in the making of motion pictures.

"Strong, simple, logical stories are best to screen," Pommer stated.

"The influx of foreign directors and stars will not mean that pictures will not be made with the American viewpoint first. The good motion picture story has universal appeal. It is just as satisfying to an audience in Chicago as it is in Berlin, Eydney, or Amsterdam.

"While the foreign market is being given more consideration than ever before the American market's requirements will still dominate production trends.

"The American director should stick to typically American pictures, and the foreign director



ERIC POMMER

should stick to typically foreign pictures. That is to say the directors should film their stories against a background with which they are thoroughly familiar.

"If the story is right the background is secondary, and the same may be said of mechanical effects and camera tricks.

"They should be used only to strengthen the drama. When the spectator's attention is focused on the trick effects rather than the story then we may know they have been wrongfully used."

JOHN McCORMICK

(Continued from Page 12)

World War is the most profound event of the last several centuries and is too big a subject to be exhausted with one picture or ten pictures.

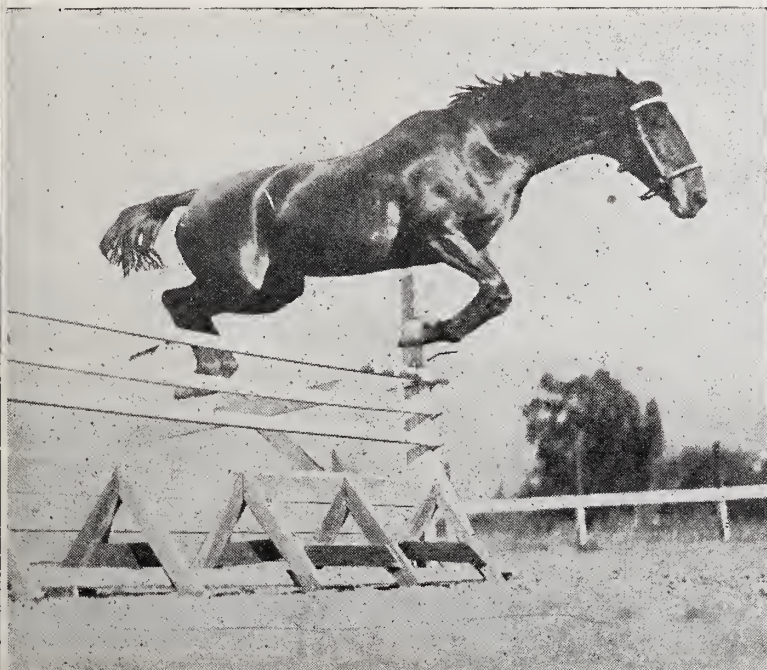
"The broadened taste which the public has shown is going to make it easier on the producers next year. There have been times when the making of costume pictures was doubtful financial undertaking. During the coming year any good story, well made, will be successful. It will make no difference whether the story is laid in the dark ages or the present one, in the African jungles or on Broadway, whether it concerns the war, Palm Beach society or the old homestead."

It is rumored that Lya de Putti, who seems to have cancelled further activities on the Famous Players-Lasky lot, will park her cosmetic case over at Burbank with First National.

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MISS LONGYEAR

The souvenir programs of the Horse Show will be distributed by such attractive juniors as Helen McGunness, Esther Funk, Alberta Summers, Peggy Wall and others.



The Horse Show Ball is attracting widespread interest amongst society leaders. It is the first of its kind staged in Southern California, and will be long remembered as a most elaborate and brilliant event. The patronesses of the occasion are: Mrs. Will Rogers, Mrs. Burton Green, Mrs. George R. Thomas, Jr., Mrs. Guy Woodin, Mrs. Frederick K. Stearns, Mrs. Leo Meeker, Mrs. Richard Hargraves, Mrs. Irving Hellman, Mrs. Walter G. McCarthy, and Mrs. J. B. Millard.

Mrs. Elizabeth Lloyd Smith, chairman of the Ball Committee, has provided an entertaining program for the evening with the able assistance of Mrs. George Murdock, Mrs. Leo Meeker, Mrs. A. C. Neegaard and Mrs. Walter Weyman.

The Club Rooms will be gaily decorated with red and white white streamers, and there will also be a large horseshoe of flowers. It is rumored that the Casa Del Mar orchestra will provide the galloping strains of the evening. A specialty dance number has been arranged for those who enjoy but do not indulge in dancing. An appetizing buffet supper is promised the hungry and weary horsemen and their wives at midnight.

Technicolor in 'Long Pants'

For the first time in the history of motion pictures, technicolor is being used in a comedy.

Harry Langdon, whose first two big features sent him rocketing to a place among the screen's great artists, revealed today that technicolor is being prominently used in filming "Long Pants," his new feature now being completed for First National.

One complete sequence of the picture, Langdon said, has been filmed in color. It is a romantic episode in which Langdon plays at love with the exotic Alma Bennett, one of the five Hollywood beauties who appear with him in the new production.

With the introduction of technicolor, "Long Pants" will doubtless take its place beside "The Black Pirate" and the very few big pictures which have pioneered in color photography.

Upon the reception the public accords his innovation, Langdon intimated, will depend his decision to make a future feature comedy entirely in color.

An interesting back-stage glimpse into the amazing wealth of detailed preparation necessary for color filming was afforded studio attaches during the "shooting" of the Langdon picture.

Weeks were spent in erecting a massive set representing a medieval castle and its courtyard. With

actual construction complete another ten days were spent in color-scheme experiments. Dozens of shades of paints were tried before one was found which was suitable for the environment and yet which should not glare when transmitted to the sensitive technicolor film.

Incidental arrangements included the improvising of an orchard of peach trees in full bloom and the transplanting of half a city block of grass sod.

Technicolor photography is taken with special cameras, much larger and more complicated than the ordinary motion picture camera, and by special cameramen. A battery of these worked for a week to complete all the scenes which Langdon and Miss Bennett appeared in.

Although extremely expensive, the result has more than justified the end, Langdon believes. He is enthusiastic over the prospects of technicolor in feature comedy and doubtless will continue with his plans to make an all-color picture if the public welcomes his experiment.

"Long Pants" is by far Langdon's most pretentious screen feature, eclipsing "Tramp, Tramp, Tramp," and "The Strong Man," his first two, in production and entertainment values. Present progress indicates it will be ready for release by First National in February.

Stage and Screen

(Continued from Page 31)

"Cradle Snatchers"

"Cradle Snatchers" continues at the Playhouse. The cast includes Florence Auer, Grace Travers, Helen Bolton, Edward Woods and others. This comedy has been running for several months, and is still popular.

"Old English" at Biltmore

"Old English," featuring George Arliss, stays at the Biltmore. Appearing in the production besides the star, are Ivan F. Simpson, Irby Marshall, Molly Johnson, Dora Lennox, Henry Morrell, Allan Trotter, Murray Kinnell, Guy Cunningham and others. This is one of the current major attractions.

Tenth Week of "Castles"

"Castles in the Air" enters upon its tenth week at the Mason Theater tonight.

This musical piece is drawing to the close of its engagement. The music is very attractive and the production is being given by a very capable company of singers. The doll dance is hailed everywhere as a novelty.

New Comedy Opens

Opening its run at the Potboiler Art Theater will be "The Gay Gnani." The production is a comedy and is scheduled for Thursday, Friday and Saturday evenings. It is written around life locally.

Egan Comedy Closing

Frank Egan's production of the Edith Ellis comedy, "White Collars," is approaching its last days at the Egan Theater, where it has had two runs totaling several years.

The cast is composed of J. Anthony Smythe, Gladys Heaney, Ross Forrester, Norma Leach, Blanche Douglas, Zellah Covington, Gordon White, Frances Sheehan and Gayne Kinsey.

The succeeding attraction will be "Applesauce," a comedy by Barry Connors.

"Son-Daughter" Stays

"The Son-Daughter" is running at the Belasco. The cast is headed by Dorothy Mackaye, John Sainpolis and Glen Tryon. This is the first production here of a Belasco success that starred Lenore Ulric.

Vaudeville

Nazimova Heads Orpheum

Heading the bill at the Orpheum this week is Nazimova, who returns after two years' absence to her former home. Nazimova for this appearance will offer "A Woman of the Earth," a new dramatic playlet written by Edgar Allen Woolf.

To other features are the California Collegians, a group of musically inclined "home town boys" who have just returned from Europe. Others appearing are Sybil Vane, the prima donna petite, who has also spent two years in Europe. Sylvia Clark with her "Kavortings Uneek" will remain another week. Deszo Retter will offer his bit "The Man Who Wrestles With Himself." Two other Orpheum offerings will complete the New Years bill.

Babe Ruth at Pantages

Heading this week's bill at Pantages will be the famous home run king, Babe Ruth, the greatest star of baseball history.

Others include Cecelia Weston, comedienne, in character songs and breezy chatter. Bishop and McKenzie in a comedy skit entitled, "In Front and Behind"; Sam Linfield and company, who offer "Boot Villa"; Kate and Wiley, acrobats, and Ernest Evans and company.

"Wings of the Storm" will be the photoplay.

Post-Holiday Bill

The post-holiday bill at the Hillstreet is one that promises many new vaudeville features, including the comedian, Jack Norworth, who will share the headline honors with "The Ingenues," twenty musical maids. With Mr. Norworth comes Dorothy Adelphi (Mrs. Jack Norworth), who lends charm to the comedy playlet entitled "The Nagger," a travesty on married life.

"The Ingenues" are twenty young girls who offer an act that is original and delectable.

Ed East and Ralph Dumke, better known as the "Mirthquakes," are offering an act of surprises. Paul Kirkland and company will be seen in acrobatics. Heather and Straw present song, comedy, and dance, while Keen and Sharpe are gymnasts.

Leatrice Joy will be the screen star in "For Alimony," a William De Mille production. The support comprises Clive Brook, Lilyan Tashman and Casson Ferguson.

"Fast and Furious," an adaptation of Gladys Lehman's first screen story, "Completely At Sea," will be the next Reginald Denny-William Seiter mirth provoker for Universal, it was announced yesterday.

"ETHYL"

is at

DAVE'S PLACE



Beatrice Danko

**STOP
FOR THE GOOD
GAS**

**That Puts Your Motor
On Its Toes and
Makes It Dance With Joy**

First and Dillon Streets

Pulse and Pattern in Movies

By ELISE DUFOUR

Physical beauty becomes monotonous—Human beings are intrigued by individuality—Genuine artists are often imprisoned in "types"—Sound art is sound business.

Any pattern of physical beauty quickly becomes monotonous for a very good reason: The first function of physical appearance is to express an individual of the species, not a sample of a type! A presence which charms and continues endlessly to charm is a presence which is authentic in its own right.

Not for nothing does the Latin word "persona" mean simply "a mask." Human beings are intrigued by that continuous living out of one's own roots which we call "individuality," and not by the machine-made mask we call "personality." The little meaningless "masks" so often flashed upon the screen are ruthlessly "burned up" the moment a genuine individuality appears. How often does one see an artist with an insignificant part steal the whole scene, as, for instance, the nun in the opening scenes of "Upstage!"

Those two modern mysteries, the screen and the radio, are much alike in this respect. If one broadcasts with artificial feeling the listeners are made aware of the fact far more drastically than if the speaker stood before them. And on the screen, where the artist's only assets are depth of feeling and co-ordination of movement, artificiality is far more easily detected than on the speaking stage.

The movie pattern of feminine beauty has become very cloying. Much of it is like the pretty binding on a worthless book. The pattern of masculine good-looks is not quite so confined; but one gets very weary of the pet "winning" smile. A stark face concerned with expression and not with prettiness is a rare and refreshing relief.

Coffined in Western plays of the type beloved of small boys is an actor of the latter kind. When he smiles one can see that smile begin in the depth of his heart, one can watch it ripple like light upwards through his whole body until at last it breaks like the last curl of a wave on his lips. That is a smile one remembers long after the trashy scenario has been forgotten. And what is true of his smile is characteristic of the whole man. Shot down he continues to hold his audience, because prone and motionless he still preserves a rhythm that is as organic as the rhythm of the trees. And while he has the

natural advantages of breed and rugged manhood it is not this which makes him hold his audiences year in, year out, but his "within-ness," his deep under-rhythm, whence his gestures flow in unbroken, natural, powerful sequence. With him the rhythm of comedy runs easily into the suspension of tragedy; and he always is in perfect relation to the rest of the set. In other words he is an artist, and not a mask.

And while Jack Holt is a fine example of sound screen technique, he also happens to be an example of the tragedy of success. In other words he once made a hit as a Western "hero" and there, with occasional outings, he must stay to the end of his days. Truly he is an open-air man and one loves to see him in open-air roles; but authentic literature, especially that of nineteenth century England, teems with splendid plots which would provide him not only with plenty of air and action but also with genuine drama.

We may assume, however, that his fate will be similar to that of Emma Dunn, who, at twenty-two, originated the part of the "mother" in "Peer Gynt," and has been forced to play old women ever since!

Yet the motion picture is inevitably an art; and finally as a result simply of a ruthless elimination of the unfit, both bank and boxoffice will have to be ruled by a reverence for the artistic conscience; for the power of the film to irritate and bore is as great as it is to thrill and enchant; and it will be found out at last, most painfully no doubt, that sound art is always, in the long run, sound business.

And art must ever guard against its twin enemies: the prison of a pattern, and the prison of a past success. Art is ever a becoming, and a rebirth, and dies in a repetition.

Nor can it be said that the popular taste forbids the production of genuinely artistic pictures. Whatever is real and true and well proportioned every one, even the dullest, enjoys. Of this fact the Hollywood Bowl is a famous example. Here night after night during the season there gathers a dense crowd of some thirty or forty thousand plain folk to listen for long hours to the music of the masters. More dramatic still was the example afforded in London by the thirty municipal bands employed by the city to play in the public parks. Acting under instructions these bands began by playing the trashiest of popular music—to empty benches; and then, as a result of the general protest, they were permitted to experiment with the programs of Wagner, Beethoven,

Carl Laemmle

(Continued from Page 6)

any motion picture organization. In addition to all this Universal maintains its own police and fire department and it is the only studio to have its own fresh water supply, the latter coming from the Los Angeles river. The United States Government has recognized the importance of Universal City by giving it its own postoffice, as has also done the Western Union Telegraph Company. It also has its own cafeteria which is open to the public.

No story of Universal City would be complete without some mention of its chicken ranch and its zoo. The former, which is a hobby of Mr. Laemmle, has the largest single unit incubator heated by one heater in the world. The ranch itself has a 25,000 chicken capacity. Only White Leghorns are bred and raised, while its record room, which boasts 100 or more birds, all either prize winners or the descendants of prize winners, has attracted the attention of chicken fanciers throughout the country.

The zoo is the largest privately owned zoo in the world. Its inmates include practically every known type of wild animal. The chicken ranch at present covers five acres but it is planned to increase this to ten acres. Both chicken ranch and zoo are frequently requisitioned by directors to furnish chicken or animals for use in pictures. All this only further

Schumann and Schubert. The result was magical. Dense crowds of attentive listeners thronged the parks nightly; and it was clearly proven again that what is truly beautiful is recognized by the humblest.

Editor's Note—In a discussion of this kind, one must not confuse the word "artistic" with the word "high-brow." The two have no relation. Art is fundamentally the power to express the deepest truth of our life in the simplest and commonest terms.

"High-brow stuff" as it is contemptuously termed by healthy minds, is the exotic product of a few persons who live and move divorced from the pulse of common life in an atmosphere of self-appointed superiority. The "high-brow" is a counterfeit of the true artist, and his "stuff" a burlesque of genuine creation.

Much complimentary praise was received on Miss Dufour's first article. This one in particular will undoubtedly receive more. Another high-class article by Miss Dufour will appear next week. Don't miss it.

"Hey! Hey! Cowboy!" is the unusual title for Hoot Gibson's next Universal starring picture.

Gibson will be directed in it by Lynn Reynolds, who has made five of the star's most recent pictures. Star and director are now collaborating on the story and expect to start work as soon as the final shots on Gibson's present production, "Cheyenne Days," are finished.

illustrates the self-supporting features of Universal as does the fact that it has its own horse ranch with a full complement of animals from the aristocrats of blooded stock to the hardy, wiry ponies of the plains. Riding and caring for them is Universal's own staff of competent range riders.

Universal produces every type of picture, from the 12-reel super feature to two-reel westerns, comedies, and serials.

The present list of directors includes:

William A. Seiter, Emory Johnson, Lynn Reynolds, Richard Smith, Melville Brown, Harry Pollard, Willy Wyler, Robert Hill, Scott Darling, Edward Sloman, King Baggot, Paul Leni, Ernst Laemmle, Edward Laemmle, Reeves Eason.

Stars and featured players under contract to Universal includes:

Hoot Gibson, Norman Kerry, Ivan Moskine, Reginald Denny, Laura LaPlante, Conrad Veidt, Mary Philbin, George Seigmann, Raymond Keane, Charles Puffy, Barbara Kent, Barbara Worth, Marian Nixon, Dorothy Gulliver, Jean Hersholt, Dorothy Stokes, Fred Humes, Slim Summerville and many others.

Among the pictures now in production are: "Alias the Deacon," starring Jean Hersholt; "Cat and the Canary," starring Laura LaPlante; "Uncle Tom's Cabin," a super-production, directed by Harry Pollard; "Slow Down," starring Reginald Denny; "The Collegians," starring George Lewis, and several comedies and westerns.

Record Of Success

(Continued from Page 5)

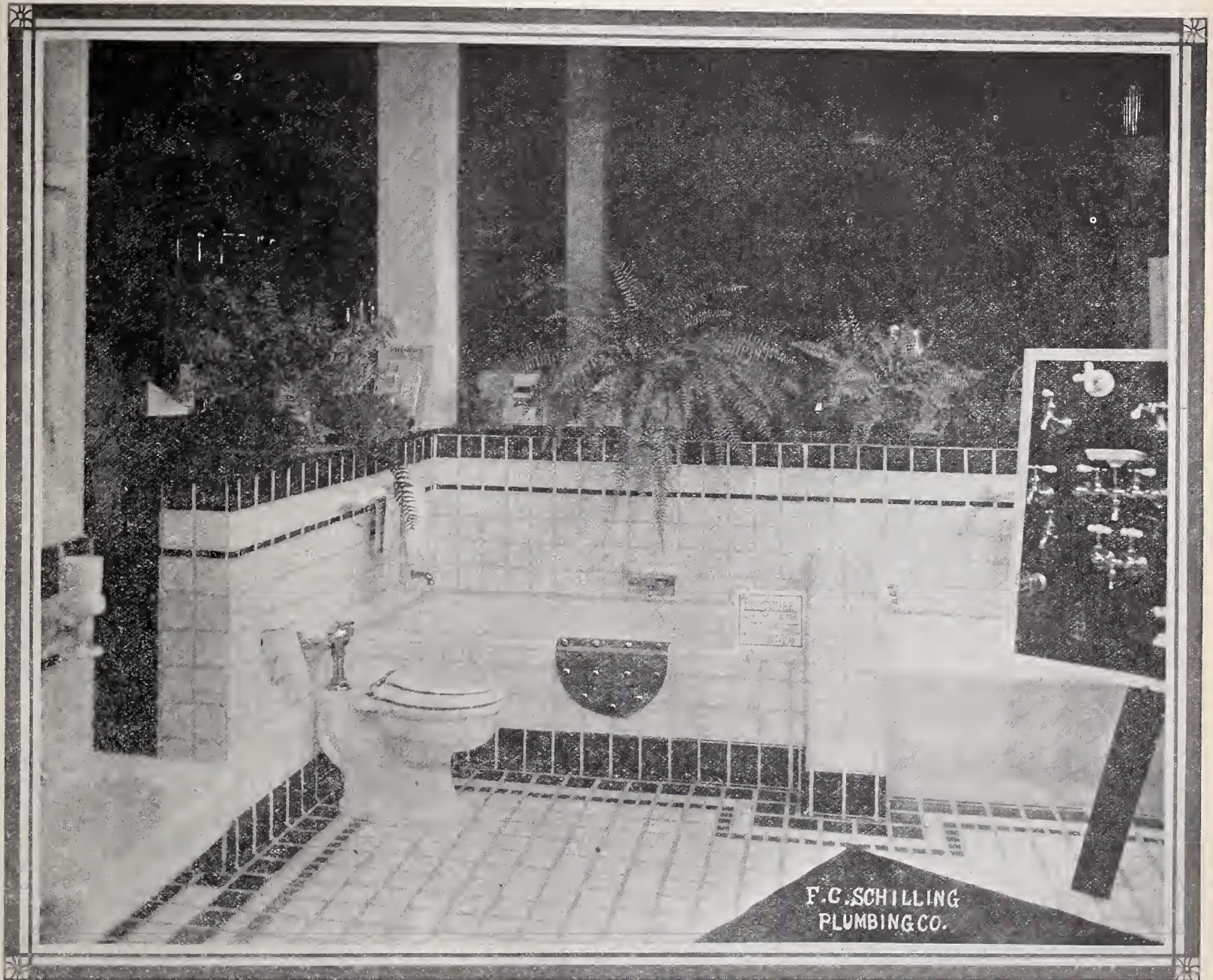
Mayer is quite an envious record and one that any man should feel extremely proud of. So why should we be modest in praising a fellow with a reputation.

Before joining M.G.-M, Pete was a free lance publicity agent and had such stars as Colleen Moore, Conway Tearle, Estelle Taylor and many other prominent film celebrities under his wing. Prior to this, he was just a newspaper man.

Pete knows his "human interest" copy, is a regular fellow, a sympathetic friend and a gentleman. Besides this, he has an insinuating way that always gets his copy across with a bang.

Now what more could a "guy" say about another "guy," I ask you? I. W. I.

More important members have been added to the cast of "The American," first natural vision (stereoscopic) screen drama, now in production at Fine Arts studio, according to the announcement of Commodore J. Stuart Blackton and George K. Spoor, producers. They include Evelyn Selbie and those two remarkable juvenile boy actors, Dickie Brandon and Maurice Murphy.



STOP SLIPPING IN THE BATH TUB!

HAVE you ever had the experience of slipping in the bath tub or shower? If you have, no doubt you realized that you might have sustained serious injury—or perhaps you were injured.

THE FOOTSURE SAFETY BATH TUB MAT is now sold nationally for \$2.95 and is carried locally by all leading department and hardware stores. To the patrons of the **Beverly Hills Horse Show** a limited number are offered, together with **4 months' trial subscription** to **Hollywood TOPICS**, at

\$2.50 for Both

If This Coupon Is Used

FOOTSURE, Inc.,
Care Hollywood Topics,
1606 Cahuenga Ave., Hollywood, Calif.

Enclosed find check for \$2.50, for which mail me one Footsure Safety Bath Tub Mat, and the Hollywood Topics weekly, for four months.

Name

Address

P. O.



Santa Claus Left Me on the Doorstep of Hollywood TOPICS MY NAME IS "NOODLES"



"And it took Charlie Paddock, the world's fastest human, to catch me.

"Everybody knows that a magazine office is no place for a Shetland Pony even if he is gentle and well mannered, so I am looking for a home with some nice boy or girl who will love and play with me.

"I will be in the Horse Show at Beverly Hills, January 8th—come and see me and let's talk it over.

"I have only one condition to make and that is—the boy or girl who wants me for their very own must show their appreciation by securing the greatest number of subscriptions to my favorite paper—Hollywood TOPICS, before February 1, 1927."

Any boy or girl under 16 years of age is eligible to compete. Fill out this blank, mail it or bring it in to the office of Hollywood TOPICS, 1606 Cahuenga Avenue, Hollywood, California.

Mr. Winch, Subscription Editor,
HOLLYWOOD TOPICS,
1606 Cahuenga Avenue, Hollywood, California:

I would like to compete in the contest to win "Noodles," and if I should I will be kind to him in every way.

Please enroll me as a contestant for "Noodles," and let me know how I can win him.

Name.....

Address.....

Phone.....Age.....

MAIL THIS TODAY

★ 1927 Baby Stars ★

Hollywood Topics

-cussed and discussed
All Over the World



Screen
Stage
Society
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News
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Features
Fiction
Criticism
Satire

Vol. 1—No. 7

WEEK ENDING SATURDAY, JANUARY 15, 1927

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Chaplin Sues for \$500,000

Rowland, First National Head, Arrives

DRANKOFF TO PRODUCE HERE

Demands Huge Sum for False Statements

A suit for half a million dollars was begun in New York City recently on behalf of Charles Spencer Chaplin, against the Pictorial Review, in which articles purporting to be the life's history of the famous comedian were advertised and published.

Besides asking for this huge sum as damages, Chaplin applied for an injunction to restrain the publishers from printing further articles of the series.

Jim Tully, famous hobo author of "Jarnegan" and other stories was responsible for the Chaplin article.

Miriam Cooper and Raoul Walsh Part

One of the big surprises in Hollywood circles is the separation and heralded divorce of Miriam Cooper and her director husband, Raoul Walsh. Mr. Walsh is still away in Texas but Mrs. Walsh is reported to have stated that she would start divorce proceedings immediately on the

(Continued on Page 25)

Executive Shake-Up at Studio Still Rumored

Richard A. Rowland, general manager of First National Pictures, Inc., arrived Saturday in Los Angeles for his first tour of inspection of the new Burbank studio since the organization transferred all of its producing units from New York City to the west coast.

Rowland was accompanied by Natli Barr, the Russian film actress who has been hailed as "the most beautiful woman on the Moscow stage," and by Ned Marin, western sales manager, and Mrs.

(Continued on Page 25)

Baby Star With- draws from List

EXIT JEAN NAVELLE—ENTER MARTHA SLEEPER

Jean Navelle, Wampas Baby Star for 1927, notified Pete Smith, President of the Wampas that due to an operation she was compelled to withdraw from the honor bestowed on her by his organization.

Monday evening, at a meeting of the Wampas, Martha Sleeper, 16-year old film comedienne was the unanimous choice of the assembled publicists.

FAMOUS RUSSIAN PRODUCER HAS AMBITIOUS PLANS

Alexander Drankoff, who is rated as one of Russia's outstanding authorities on all phases of motion picture production, has arrived in Hollywood and plans to produce a series of spectacular productions, based upon the literary work of famous authors, which will combine all that is unique and worth while in Russian motion picture production methods and story telling with the up-to-dateness of American technique and box office valuations. His initial production deals with the early life of the Czar Nicholas and his youthful romances.

(Continued on Page 25)

Famous Postpones Big Circus Picture

Reports from New York tell of the postponement of Famous Players-Lasky's "The Greatest Show on Earth" until October. This has been necessitated, it is said, in view of the Ringling Brothers claim to the title as well as anything that pertains to P. T. Barnum. It may be that in thus post-

(Continued on Page 25)



DISTORTED PUBLICITY

Doesn't it rile your very liver the way the Million Dollar has been publicizing anything as fine as "The Scarlet Letter?" Glaring billboard catch lines such as—"Magnificent sin," "illicit love," and "burning kisses," may be well enough for the moronic consumption of y e Main Streeter, but why drive away the clean-minded citizen with such rot?

I suppose, though, they're coining money on the idea.—Bla-a-a-h!

OBVIOUS!

Edmund Goulding's latest for M.-G.-M., and just completed, is suffering under the abortive title, "Women Love Diamonds." Now I ask you, ain't that a mess? It would be less horrific for some company to do one called, "People Drink Water."

'Cause there may be a few that don't.

DO GENTLEMEN PREFER BONES?

In this issue Dr. L. P. Clarke in the Health Department of TOPICS brings up the question, "Do Gentlemen prefer Bones?" Well thank goodness that editors aren't gentlemen. Blondes, yes! Bones, no!

(Continued on Page 4)

Warner Brothers to Star May McAvoy

In the annals of May McAvoy's history, young 1927 in its adolescence will always be referred to as the harbinger of good news. For yesterday, coincident with the increase of production activities at



MAY McAVOY

the Warner Brothers studios, announcement was forthcoming from Jack Warner that tiny May McAvoy had affixed her signature to a long term contract to star under their banner.

A conference of Warner executives yesterday, including Jack Warner, Raymond Schrock and Darryl Zanuck with Miss McAvoy, led to the closing of the deal in the shortest time on record for a transaction of this magnitude.

Of significant import is the statement by the producer that this contemplated action became known to various exhibitors throughout the country several days ago, resulting in hundreds of congratulatory telegrams being received at the studios.

A brief resume of Miss McAvoy's performances during the past year alone, reveals her as one of the biggest box office attractions on the screen. Her subtle interpretation of the difficult role of Esther in "Ben Hur," of "Lady Windemere" in "Lady Windemere's Fan" and in "The Fire Brigade" in which she is co-featured with Charles Ray, surpassed the expectations of even her fondest admirers, it is claimed.

Warner Brothers will purchase as vehicles for Miss McAvoy only those stories which appeal to the public at large. Her radiant beauty, coupled with her ability to portray roles of wide variance insures her further success as a star.

Earle Hughes, brother of Lloyd, has been signed to play the juvenile lead in Ruth Helen Davis' "Sitting Pretty," which opens at the Belmont Theater, January 16th.

Feminists—Take Heart!

Pro-feminists—take heart! Just when your enemies are pointing to several women lately who have toppled from their heights, we can hold up the smashing achievements of Dorothy Farnum, who wrote "The Temptress," a picture which broke the world's record for cinema attendance. And this is not press agency, but cold facts.

Greta Garbo, that Mona Lisa of the screen, has had two highly suitable vehicles from Dorothy's hand. And making a foreign actress win with Uncle Sam's millions is not as easy as it looks. Failure has occurred so often in these attempts, the European celebrity essaying fame on the American film is very much like walking the plank.

Dorothy has been able to make the shekels gravitate towards the box-office without any sacrifice of sincerity. In "The Temptress" Elena is lost and remains lost. There is no absurd happy ending to remind us of the marketplace. In the book form "The Temptress" was very dreary reading, but Miss Farnum breathed a fresh vitality in the characters and really created a drama for them.

Miss Farnum has won out by a quiet adherence to work, though for some time before Hollywood knew her she was doing big scenarios in New York.

She was educated in Paris and unlike so many of the famous screen folk, she has had practically no struggle. Dorothy went out to write from a brilliant cosmopolitan life. She is amazingly well read and is a deeply cultured woman. Yet she knows the soul of the people.

John McCormick announces the engagement of Raymond Cannon to write the continuity for "Lily of the Laundry," in which Anna Q. Nilsson is to be featured. The picture is an adaptation of Gerald Beaumont's story, "Said with Soap." Work will be started in the near future on the production.

Bodil Rosing has just completed a feature role for Harry Cohn, Columbia Pictures. Wm. Craft directed the society melodrama called "Poor Girls." Miss Rosing plays the featured role opposite Dorothy Revier and Edmund Burns.

Sennett Quits Pathe

Schuessler Migrates

Freddy Schuessler, throbbing and dynamic, and one of the most juvenile of filmdom's casting directors, is once again on the move. Scarcely more than five months on the job for Warner Brothers, he is now to park his hat and coat at at United Artists in the filling of a similar capacity for them. This will make the fourth company, in the not so long ago, to whom Schuessler has given his invaluable services. Only substantiating the adage that a good man can not probably, be kept down. In the fulfilling of the excellence of his new position go the hearty best wishes of the entire picture industry. And his successor at the Warner Brothers, Harry Springler, finds thrown before him a most tremendous and responsible job. Pretentious production schedule for the new year insures all hands an exotic breathless existence. However, more power to Mr. Springler, and our confidence of his rating the grade.—(Also Mr. Schuessler.)

Peggy Montgomery when she finished playing the lead with Ben Turpin in his first 1927 Sennett comedy was immediately signed by Edmund C. King, general manager at F. B. O., for the leading feminine role opposite Tom Tyle

* * *

Gertrude Short started work yesterday in the Famous Players Lasky production, "Ritzy." She has a featured feminine role.



ALICE WHITE

Charming and Petite First National Feature Player

FAMOUS PAPA OF BATHING BEAUTIES SILENT ON STARTLING DISCLOSURE

Mack Sennett, filmdom's leading producer of the comedy and short subjects, has suddenly and dramatically quit Pathe. He may, it is rumored, sign soon with any one of three of the largest releasing concerns. Sennett, when probed, sealed his lips with the silence of the Sphinx. Pathe finds themselves in a bad way, and the pot is boiling over with the fury of the unknown.

Such, in a word, is the alarming information but recently received by the "Hollywood Topics." That a dark horse had been looming in the background had been the premonitory fear of those on the in. But that things would come to such a smashing climax was beyond the wildest imaginings of the most weird Boulevard gossip.

To be true, rumors had been spread, some months ago, that Sennett might join forces with Famous Players in the making of a series of two reelers, but at the time had been emphatically denied by all hands. And now—this!

And it is no secret that First National, Producer's Distributing and Paramount are all in the field for the short subject. In fact, Eddie Horton is this minute busy on a gang of two-reel comedies for Lasky, Inc. This, we are told, is but the mild forerunner of what the future holds in store.

With all this in the air things are quite bound to come to an immediate head;—and that right quickly. It would do well to keep posted through medium of "Hollywood Topics."

Constance Talmadge "Naughty Carlotta"

Exit "Venus of Venice."
Enter "Naughty Carlotta."

Constance Talmadge's latest comedy drama has undergone a change in title.

The gay story of modern Venetian life started production at the United Artists studio as "Carlotta," later became "Venus of Venice," and now is destined for release by First National as "Naughty Carlotta."

Marshall Neilan is directing and Antonio Moreno, Julianne Johnston, Edward Martindel and other well known screen players are in the supporting cast.

Importance of Story Value

B. P. Schulberg Announces Reorganization in This Important Department

Beginning the new year with a realignment move which provides the most comprehensive recognition of the supreme importance of story values ever accorded in the film industry, B. P. Schulberg, Paramount associate producer, today announced a reorganization and strengthening of the executive personnel of the west coast scenario department of Famous Players-Lasky.

Under the new alignment, two editors-in-chief have been established, each assigned to a definite type of duty. E. Lloyd Sheldon, who has heretofore been in sole charge of the editorial work, will in the future confine himself to road-show productions and long run specials and the Bebe Daniels unit. Louis D. Lighton, for seven years teamed with his wife, Hope Loring, in the famous screen writing combination of Loring and Lighton, has been promoted to the other executive editorial post and will be in charge of all other feature productions, with the exception of the Bebe Daniels pictures, which Sheldon will retain because of his long and successful connection with that unit. Miss Fanny Franks, present head of the reading department, will become business manager for both editors-in-chief.

"A motion picture producing organization can never be stronger than its story department," stated Mr. Schulberg. "A good story may sometimes be told badly on the screen, but a poor story can never be made into a successful picture, no matter how excellent the facilities for production.

"Paramount has already given concrete recognition of this fact within the past several months during which time it has organized the largest and most brilliant writing staff in the history of motion pictures. We have more than fifty scenarists and fiction writers from all parts of the world, including many of the best authors living today, under contract.

"The step we have just taken in strengthening the executive personnel of the editorial department is in direct line with the assembling of that staff. It will mean better co-ordination and better story product. With an extremely heavy production schedule ahead and an extraordinary large writing staff, it is a human impossibility for one person to do justice to the editorial requirements that will insure that

every production contemplated will have a good story."

The promotion of Lighton means what may prove to be the permanent official severance of the noted Loring and Lighton scenario team, which has made a brilliant record during the seven years of its existence. Miss Loring, who in private life is Mrs. Lighton, will resume the status she held before the team was formed—that of Hope Loring, scenarist. She is now working on her first assignment alone the screen adaptation of Pola Negri's next picture, as yet unnamed, adapted from one of Ernest Vajda's plays.

THEM WAS THE DAYS

Six years ago—according to Jimmy Starr—Richard Dix was only a lead-in man for Goldwyn's. That's something of a fast one, isn't it, Jimmy! How the devil do they get that "only" stuff. As far as we recall the only fine performance to Dick's credit was rung up in the filming of "The Christian." That was noble work, but since then—oh, my—

ONLY a leading man—for shame on Jimmy!

THE RED HEAD'S BUSY

Clara Bow, saucy Lasky star, has just completed "Children of Divorce" under Frank Lloyd's direction. And now she's to do "Rough House Rosie," with Frank Strayer at the megaphone. The latter sounds great—for Clara—doesn't it?

Smith to Produce "The Poor Nut"

Jess Smith arrived in California to produce "The Poor Nut" by J. C. and Elliott Nugent as his second production for First National Pictures, Inc. Richard Wallace, who has just finished "McFadden's Flats" for First National, has been engaged by Smith to direct. Jack Mulhall and Charles Murray have been engaged for the featured roles. The balance of the cast will be announced shortly by Mr. Smith who is lining up a potential cast of players. Paul Schofield is now at work on the Continuity. Schofield has a great many successes to his credit, "Beau Geste" and "Subway Sadie" being his current releases. Henry Hobart will supervise the production.

Barbara Worth Hurt in Fall at Studio

Barbara Worth, Universal featured player, who is now playing in Reginald Denny's latest starring vehicle, "The Fourflusher," sustained a fractured wrist when she slipped and fell while leaving the set Friday afternoon, it was learned yesterday at Universal City.



BARBARA WORTH

Miss Worth acted in several scenes after her fall and said nothing of her wrist bothering her and it was not discovered that it had been fractured until she called a physician that evening. She will be confined to her home for at least two weeks.

Monty Banks to Return This Week

When Monty Banks, Pathe featured comedian, arrives in Hollywood this week after a two months' absence in Europe, he will find that the old adage anent mice playing in the absence of the cat does not apply to his organization.

A. MacArthur, associate producer in the Banks enterprises, and Clyde Bruckman, director, will present Monty with the completely edited and titled film of "Horse Shoes," on which shooting was finished only a day or two before the comedian's hurried departure for Italy because of the death of his mother.

Charles Horan, head of the Banks scenario staff, will offer evidence of his labors during Monty's absence in the shape of the script for the comedian's next starring vehicle, tentatively titled "Clear 'n Cloudy." The story is an original by Horan and Joe Mitchell, with the continuity written by Horan.

New Contract for Gertrude Olmsted

Gertrude Olmstead has been given a new contract with M-G-M, it was announced by Irving G. Thalberg.

Miss Olmstead, who has been under contract to M-G-M as a featured player during the last two years, has appeared in a number of big film productions and is one of the most popular of the younger screen actresses.



LOUIS D. LIGHTON AND HOPE LORING

Stage Art Most Powerful

Max Reinhardt, Producing Genius, Gives His Views on Stage and Screen Technique

To Max Reinhardt, producer of "The Miracle," which Morris Gest will present at the Shrine Auditorium, beginning January 31st, the stage represents the most powerful and direct form of art.

Reinhardt, one of the greatest geniuses the theater has ever known, contends that the art of the theater is the "most powerful, because it appeals not to the individual only, but to the public in general, and because it has the power of mastering and influencing that public."

He explains this viewpoint by saying: "Every other art presupposes that he who receives has a certain amount of knowledge, a musical ear, a well trained eye, and so forth, while the theater presupposes nothing and, in its best productions, addresses itself both



MAX REINHARDT

to the most cultural individual and to the great masses." As an example he refers to Shakespeare's "Hamlet," which he says has a wealth of thought unequalled by any other work of art and yet has the power to satisfy the highest intellectual demands as it touches the deepest human problems and, at the same time, it is capable of fascinating the simplest and most naive among the audience, by an exciting and intensive action and by holding up to the world an image of its very self. Mr. Reinhardt declares that no one knew better and felt more keenly what is essential in dramatic art than Shakespeare.

Irving J. Lewis, Ex-Editor, Dies

Irving J. Lewis, until three years ago editor of the New York Morning Telegraph, a brother of Alfred Henry Lewis, author of the famous Wolfville stories, died Wednesday night at the home of his sister, Mrs. Francella W. Bartlett, 1647 Sierra Bonita avenue, Hollywood. Mr. Lewis was 66 years old, and his newspaper service included the city editorships of the Philadelphia North American and New York Evening Journal. He was once dramatic critic of the New York Morning Telegraph.

As to his affirmation that dramatic art is the most direct art, Mr. Reinhardt has this to say: "The drama is the most direct art, because neither letters nor tones, neither stone, nor wood, nor canvas are its medium for expression, but man himself. It dies with the actor on the stage."

Continuing, he says: "And yet it (dramatic art) is immortal, because it has its source in an elementary and passionate desire which is innate in man and is always born again in him. It manifests itself even in the child, whose play is alive with creative joy; and it lives in the adult, whether he be an artist or a spectator. It is, so to speak, an indomitable desire to transform oneself, a demonic impulse to disclose oneself. All who are present in the theater—on the stage, or in the audience—strive, consciously or unconsciously, to enhance themselves, to forget themselves, to rise above themselves. They seek that ecstasy, that intoxication, which, at other times, only drugs can give them."

With the above views as his basis of argument, Mr. Reinhardt believes that the state and government will more and more adopt a policy of encouraging and perhaps subsidizing the theater here in America as it is in Europe.

"Let's Go Home," a comedy of the American army of occupation following the war, to be directed by Melville Brown.

Grauman Books "Old Ironsides"

Syd Chaplin as "old Bill" in "The Better 'Ole" in combination with the marvelous Vitaphone prelude will positively leave the Egyptian theater on January 23, it was announced by Sid Grauman, who is already busy with preparations for a spectacular premiere to usher in "Old Ironsides," Paramount's \$2,000,000 production directed by James Cruze, which is scheduled to follow the comedy classic.

The film feature glorifying the exploits of the famous old frigate, the U. S. S. Constitution, will be introduced in a premiere surpassing all previous first night shows in the picturesque Hollywood playhouse. Complete details for the opening night have not yet been disclosed by Grauman.

After Grauman's announcement that it will not be seen again in Los Angeles in combination with the renowned artists of musical comedy and vaudeville through the Vitaphone, throngs are flocking to the Egyptian to laugh at "old Bill's" rollicking adventures in the Warner Brothers classic, "The Better 'Ole."

As only 14 days of its run are remaining, the super-comedy and elaborate Vitaphone prelude are attracting big crowds of out-of-town visitors and large parties of residents of nearby cities to daily matinee and night performances.

The grim old philosopher of the trenches, is carried away on a series of new experiences of a hilarious nature in the elaboration of Captain Bruce Bairnsfather's famous stage plan. This comedy classic with its numerous shrieking situations was directed by Charles "Chuck" Reisner.

SOME JACK!

The salary received by Adolphe Menjou was revealed last week when Justice Tierney in New York refused the request of John McKeon, Menjou's former manager, for a speedy trial of his suit against the actor, seeking \$2500 arrears of pay. In addition to seeking salary McKeon asserts Menjou hired him to adjust his contract with Famous Players-Lasky Corporation, through which Menjou's salary was increased from \$1250 a week to \$150,000 a year. And before that but a short while \$150 per week. Now I ask you, boys—ain't that sweet? From \$150 weekly to \$150,000 yearly. Some percentage, some percentage!

T.N.T.

(Continued from Page 1)

TEMPERAMENTAL—

Jetta Goudal walked out on a Bill Howard set the other day on the DeMille lot; and Lois Wilson recently pulled the same stunt on the Lasky bunch. And then some cock-eyed newspaper sob-sister comes out the next morning with a blatant splurge about "temperamentalism and idiosyncrasies" and the stock of the Misses Goudal and Wilson immediately inflates. Ain't it the royal nuts the way they let these budding Bernhardtts get away with such tripe and squander the good money of their respective units? It is just such stuff that gives the industry a sour name, and the women ought literally to be given a damn good, old-fashioned spanking.

THEY'RE ALL BORGHIAS

Noted alienist, Dr. M. Mortimer Sherman, like Kipling, declares that all women are potential killers and that the higher the intellectual and spiritual development the more likely a woman is to slay when aroused. We thought that it was only the elemental women who did such things. With the high brow dames, as well, going about with knives in their garters we masculine bozos are certainly out of luck. Let's form a protective association before this thing progresses too far.

BIRTH OF PETER PAN

Did you know that—

Betty Bronson, the vivacious and wholly delightful Paramount sprite, made her screen debut in Joseph Hergersheimer's "Java Head?"

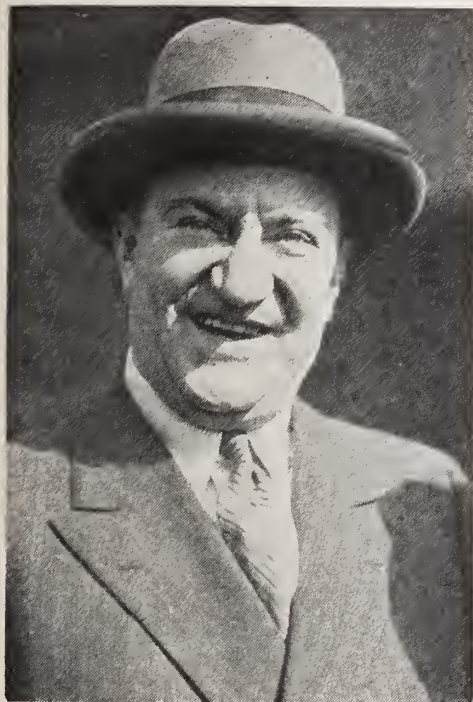
Bet you didn't.

GIVE HIM A BREAK

Gibson Gowland, the great McTeague of "Greed" fame, is in the field for the proverbial break. Having but completed an important role in "The Cat and the Canary," Universal, he is now on the war-path for Tiffany Productions. But it is no studio secret that Gowland has been shabbily treated by the nitwitted casting directors of the sundry companies. His superb performance in the Stroheim vehicle has apparently gone unheralded and unsung. And yet such inanimate objects as Kerry and Holt continue to swallow whole the film plums. Give a real actor a break—for a change.

(Continued on Page 6)

Heroes of the Great Unknown



NICHOLAS M. SCHENCK



HOWARD DEITZ



FELIX F. FEIST

A Brief Resume of Men That Are the Lasting Backbone of The Picture Industry

Nicholas Schenck and Howard Dietz are the perennially great men of the picture industry, and indispensable factors in the potent Metro-Goldwyn unit. They are generally recognized as such throughout the length and breath of Hollywood and its picturesque profession. And yet allow one of the industry to mention their names to perhaps any outsider and he would quickly perceive, no doubt, the look of blank amazement and vacuity spreading over the face of the questioned party. Frankly they might tell you that their names meant to them—nothing. But broach to the same fellow the hint of his favorite actor and actress, under the M.-G.-M. banner, and watch his eyes sparkle with gleams of intelligence. He could concisely pour forth the life history of Sadie Glutz or Lizzie Blotz from the nipple to the noose, and not quiver a hair in the doing. Yet all of us—of a passable intellect—fully cognize the value of Schenck or Dietz in a comparison to the greatest Sadie or Lizzie that ever lived. However, the two officials are not in the public's eye, and the two stars, of course, most constantly are. This, then, the biting irony of oblivion and the unsung background.

For it has been under the general direction of Nicholas M. Schenck, brother of the illustrious Joe, that the Culver City plant has

accomplished enormous deeds of valor. By way of passing, Nicholas, the "General," quite surely does not depend upon the name of the frater for the sustenance of his own glory. Such possible erroneous ideas must be promptly dismissed—if ever entertained.

Entirely through the personal racking of the good old mind, and the proverbial "sweat of the brow," has this man built up for Metro-Goldwyn, the most talked about and brilliant sales and advertising department in the business. It is openly conceded to be second to none in the industry.

But Schenck carries also the not too usual prominence of being the beloved and respected of his associates. From prop boy to president they all swear by—and not at—the genius and fidelity of the colorful Nicholas. His early expansive knowledge of the theatrical game and its management now stands him in magnificent stead in the organization of his picture forces. He was for many years the right hand man of Marcus Loew.

And Howard Dietz, too, has his history and his friends. Pete Smith, E. J. Mannix and Felix Feist, men in a position to feel the pangs of jealousy, feel for Dietz nothing but the sincerest admiration and hold him in the highest of his numberless talents. He handles for M.-G.-M., and as few men

before him have done, their advertising department, and is in charge of Eastern publicity and exploitation. He is assuredly, in this line alone, a power quite unto himself, and his advertisements in the trade and fan publications are the epitome of the truly great in this field.

In the commercial regime—he is an advertising expert. Pete Smith stoutly declares that Dietz, in coming to the movies, has done more to shape the style of copy now generally used, than any other of the industry's combined forces. Wisely considering possible prejudice, — the man Smith must be very nearly right. But with his worlds still unconquered Dietz could be justifiable claimant to one of the best "stunt" exploitation and publicity men in the film game. His uncanny knack of the original and different in his usage of exploitation stunts, has often set the sundry studios gasping.

There is another fellow, as yet but mentioned casually, and who rates more due consideration. Felix Feist, general manager of sales and distribution, has for years been an executive in the sales end of the industry. His reputation as a born leader and the recognition of his sales insight is literally known throughout the country of picture circles. His recent signed article on distribution, and especially written for "Hollywood Topics," January 1st issue, sets forth strikingly the man's ideas and ideals. Mr. Feist knows motion picture sales.

And so—if we are to be burdened with a moral—let it come thusly: That, to be blunt, it is the men of the necessary obscurity and reti-

cence, that form the lasting backbone of the picture industry. And that the stars, "artists," and such, enter and exit with irregular monotony,—but that these men go on forever.

Hurry call for the poet fellow that wrote, "The Brook"; wasn't it Tennyson?

TRAGIC STUFF

Famous-Players are still vainly groping about in their to come filming of Dreiser's "American Tragedy." Everyone from the most lowly of stage hands to the most lofty of magne's have alternately been chosen as its director. Cast unchosen, and this and that unknown. But why, for the sake of the Holy Ghost, this insane fuss and bickering, is far beyond our limited ken. Because the very idea of filming the darn thing is just plain bad. What Paramount expects to gain in the screening of such morbid material we can't quite see. It made the most sordid and depressing story conceivable and the picturization of it is not likely to be any more enlightening or entertaining. Let the Germans and Russians revel in tragedy, we—for gosh's sake—don't want it.

With only a few more days of actual camera work, Edward Sedgwick, directing William Haines, Sally O'Neil and Harry Carey in "Slide, Kelly Slide," for M.-G.-M., is "cleaning up off shots" to meet his finishing schedule.

Jack Sherrill Produces World Flight Picture

Lieutenant Leslie P. Arnold, noted United States army aviator, who flew the ship "Chicago" around the world in the memorable world flight and is now commander at the Griffith Park Aviation Field, is to be featured in a motion picture reproduction of the world flight, a feat accomplished on March 6th, 1924. Supporting Lieut. Arnold will be a cast including Priscilla Dean, Stuart Holmes, Joe Girard and others of equal prominence. Cooperation of the United States government aviation division has been put at the disposal of the producers and the actual experiences, trials and tribulations of the fliers will be woven into a highly dramatic and entertaining production. All available planes on the Pacific coast, as well as the infantry and artillery divisions, will form a part of the epic. Negotiations are under way for the exhibition of this production with Alexander Pantages for his fifty odd theatres and eastern affiliations. In conjunction with the production, Lieut. Arnold will appear personally, giving a fifteen minute lecture on the experiences and adventures encountered by the world flyers. As an epilogue to the production an aeroplane will be used on the stage, giving the audience the whys and wherefores of the fliers in action. This production is to be followed by a series of six productions by

Scenario Staff Starts Functioning

Assembling of the scenario staff for the 1927 series of Mack Sennett Comedies has just been completed, according to announcement from John Waldron, general manager of the studio.

Scott Darling, formerly in charge of Universal's comedy division, has been engaged. Harry McCoy and Phil Whitman, who were on the staff when the Sennett Studio closed for the vacation period, have been re-engaged. Henry Johnson and S. E. V. Taylor are newcomers to the studio.

Sennett, himself, will supervise the preparation of all stories as heretofore. The staff is at work on two-reel comedies for Ben Turpin, the Smith Family series, Madeline Hurlock, Eddie Quillan and Johnny Burke—the latter Sennett's new vaudeville find.

Cullen Tate, who assisted George Fitzmaurice on the late Rudolph Valentino's "The Son of the Sheik" and who for the past few months has been directing for the Williams Process at M-G-M is now back with Fitzmaurice at First National Studios as assistant.

Personal Press Service

France Goldwater, well known as a manager of artists and publicist of Los Angeles and Hollywood, and Frank Naylor, of Warner Bros. studios and formerly of New York, where he did exploitation and publicity work for Schubert, Morosco, Al Woods and others, have joined forces and together with an efficient staff will publicize motion picture players and theatres.

The new firm which is to be known as "Personal Press Service," has offices in the Taft building in Hollywood.

rector of many notable and outstanding productions for the past three years, has been contracted to direct the first picture with an option on his services for the series.

Production on the picture will start January 20 at the Richard Thomas Studios and with favorable conditions will be completed within four weeks of the actual starting date.

Charles Ray Clicks

To Charles Ray falls a great role and a great opportunity. J. Stuart Blackton, veteran producer-director and George K. Spoor, inventor, have selected him to play the star role in "The American," the first production to be made with the stereoscopic cameras, invented and sponsored by J. Stuart Blackton and George K. Spoor.



CHARLES RAY

With the release of M-G-M's "The Fire Brigade," in which he plays the lead, and two recently completed Metropolitan productions, "Nobody's Widow" and "Getting Gertie's Garter," Charlie Ray once again takes his rightful place with the top notch stars of this industry.

Broadway Success To Universal

"We Americans," hailed as one of the outstanding Broadway stage successes of the year, is to be filmed by Universal.

According to Universal executives, Edward Sloman will direct the production upon completing "Lea Lyon," his forthcoming production, starring Mary Philbin. The cast will be all-star and production will be under supervision of Paul Kohner.

"We Americans" was written for the stage by Milton Herbert Gropper in collaboration with Mark Seigel and has been playing to standing room only since opening in the Sam Harris theater in New York. The screen adaptation will be handled by Al Cohn.

T.N.T.

(Continued from Page 4)

BEAUTY PRIZE WINNERS

A young woman writes me from Maine: "I am 28, have won several beauty prizes and have been told I possess dramatic ability. Please advise me through your magazine how I can get in the movies."

My reply: "In the United States there are at least fifty million women. All but several hundred possibly want to either go on the stage or into pictures. Figure out your chances!"

GENIUS, VERBATIM

A literary gem mailed out by the Publicity department of First National.

Grown-ups like toys for Xmas! That's what Billy Dove, a First National (adv.) featured player thinks, at any rate. Miss Dove, says man would enjoy a toy printing press or a stationary engine better than a necktie or a box of handkerchiefs and most women—like herself—she thinks would be delighted to receive a dollar set of toy dishes in preference to a bottle of perfume, or a cigarette case.

And, they shoot men like Lincoln!

SPARE THE STROP AND SPOIL THE CHILD!

Reports from New York have it that Princess Divani, nee Mae Murray, is living up to her royal blood by marriage. Mae walked off the set during the filming of "Women Love Diamonds" out at M-G-M and left for Europe without telling anyone. Now I ask you, Mae, was it temperament or just plain old-fashioned TEMPER? Do you realize that such "moods" as you have often expressed under the guise of "temperament" is making it much harder for each and every star in the business, and that all contracts are going to be more ironclad and for shorter periods of time? And maybe for less money? Your best work was under your then husband and partner, Robert Z. Leonard. I hope "Dave" will understand you—few of us ever could. It's too damned bad that the law prohibits the use of an old-fashioned razor strop.



JACK SHERRILL

the producing organization known as the United States Aviation Productions, Inc., with the principals above mentioned producing the same. Al Neitz, director recently under contract to M-G-M. and di-

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Vice on Pedestal

The following editorial by Barton W. Currie, appearing in the January issue of The Ladies' Home Journal, appeals so strongly to the editor of Hollywood TOPICS that it is reprinted in the hope that it may bring forth a more charitable attitude from the legislators who frame our ludicrous censorship bills.

There was once a puritanical axiom which ran: Virtue is its Own Reward. As recently as a generation ago parents taught this line to their children at the earliest possible age. Tens of thousands of sermons took it as their text. It was printed, painted, knitted in wool, picked out in samplers, framed as a motto and hung in millions of homes. Politicians incapable of an honest thought or sentiment or action recognized its merit—for oratorical purposes only. Then cynical novelists began writing realism to disprove its application. Jesters toyed with it in musical comedy and on the vaudeville stage. Very gradually it lost its pungency for all the hosts of the frivolous minded. Only the steadfast puritans clung to it and believed in it.

But it was not until the approach of the second quarter of the twentieth century that the Artistic World of the great metropolis of New York—that is, the world of art and letters and decoration that sets the fashions in reading, thinking and entertainment—agreed almost unanimously to label it as bunk and substitute in its stead the aphorism: Only Vice is Interesting and Profitable. To bolster up the verdict of the go-getter modernists and realists, a younger generation of wits and snappy literati ground out a table of new mottoes as guides and rubrics for all who might aspire to honorable mention in an

enlarged and revised hall of fame. Here is a partial list:

Virtue is the Punishment of the Drab.

Love is an Anaemic Form of Passion.

Religion is Bunk.

Reverence is a Survival of Medieval Serfdom.

All Wisdom is Founded on Experiment, Not Experience.

All Who Pretend to Do Good are Shams and Liars.

Homes are Antiquated Prisons That Ferment Dullness.

Dishonor Thy Father and Mother for Their Intolerable Stupidity.

Repression or Reserve is a Cover for Seething Sin.

There are No Impulses Save Sex Impulses.

There are No Appeals Save Sex Appeals.

Only Morons Believe There is a Soul.

Genius Must Respect No Privacies or Traditions.

Artistic Entertainment Must Deal Only With the Morbid, the Sordid, the Degenerate and the Vicious.

All Crime is Relative and Should be Exalted, Condoned and Explained as the Penalty of Attempted Civilization.

There is No Innocence Save in the Protoplasm.

Psychoanalysis Has Explained Original Sin and Proved the Essential and Inherent Viciousness of Infants.

There Never Was a Hero, a Good Man, a Good Woman Who Could Not be Explained as a Monster of Animalism, Selfishness and Cant—Overwhelmingly So in the Case of All Americans.

If you follow the drama, the fiction, the biography and some of the philosophy of the day that draws all the attention of the major critics who shine in the headlines of the metropolitan press, you could go on with this list of mottoes endlessly until you had reversed and ridiculed every thought and principle that have been woven into the background of intellectual progress since chaos. You could ransack bedlam at random for the ravings of the violently insane and offer each babbling phrase as an epigram to justify the extremes of modernism. There are no restraints, no curbs, no limitations.

For the younger generation it is exciting and stimulating, and they cheer it on. They get the same kick out of it that comes from the "honest" bootlegger's moonshine hooch. The elder generation, having cut all fetters and bonds that might at least have bridled the coltish juniors, sit supinely by in a dull daze of discontent which is swiftly interpreted as acquiescence.

Every now and then a bishop or a snappy educator with many degrees to butter his insignificance, or possibly a royalty from the supercivilized Balkans, informs the timid multitude of elders that the wild-romping and vice-worshipping younger generation are the brightest hopes of mankind that have appeared since the destruction of Atlantis. There is no insipid modesty or nonsense about them. They know they are wonderful and it shines out of them like celestial rays. When they raise hell they raise hell with a joyous selfishness and disregard of the feelings, the property and the rights of others that is admirable beyond measure of praise.

When they curse and blaspheme, when they get disgustingly drunk and broadcast their wisdom concerning sex degeneracy and sinless immoralities, they have shown the way of relieving mediocre lives of the crushing dreariness of existence. When they are the sons and daughters of the very rich they are particularly superb and gracious as patterns and models.

And the timid multitudes of parents and grandparents swallow these indorsements—lavishly headlined and editorialized in the newspapers—of flaming youth and accept the easiest way out by doing nothing about it. The great Doctor Slush says it is all right and really a fine thing to encourage ditto the great Professor Mush and the great Reverend Gush, the exalted Bishop Brass and Her Royal Highness, the Princess of Plotz. What timid

souls dare venture controversy with these eminencies?

The theatrical producers in New York who are making fortunes out of intolerable indecencies need only stick their tongues in their cheeks and announce brazenly that they are giving the public the highest of high art in educational drama, to silence all opposition. They can count on the support of the critics, who seem to have lost all sense of smell, as well as aptitude for discrimination.

The critics as a group have battled their way to prominence by explaining the supernal excellencies of all literature that exaggerates or overemphasizes vice, degeneracy and hypocrisy. They refer us back to the golden age of George II when Gay and Congreve, Fielding and Smollett shocked the remnants of Cromwellian Puritanism and gave the world a gay and sparkling wit that drew chiefly on sex and moral delinquencies for its theme. They hail each and every Lilliputian of letters in their social circles as modern Gays and Congreves, or budding Smolletts, Sternes and Fieldings who should be allowed even greater latitude in shocking frankness than were ever sought by the early eighteenth century giants.

They evidently forget the censorships and revulsions that came in later periods—with the one exception of the Victorian era, which they have condemned as the dulllest and dreariest passage of time in the progress of human affairs.

Likewise they shower their garlands of praise upon every little self-appointed biographer who comes along to expose the viciousness of George Washington, Benjamin Franklin, Alexander Hamilton, Abraham Lincoln or any other famous personage in the early history of the United States. They applaud the raking over of every dungheap of scandal and gossip that missed exploitation by earlier biographers, and seek to convince us that the more odorous each dirty little rumor they uncover, the more surely it must be founded in fact. So we lose sight of the good deeds or the great deeds of great men in a welter of supposititious nastiness, and their aim and the aim of their publishers is accomplished.

Such is the present-day pedestal of vice, and whether it survives or not depends on the will of those who have it in their power either to prop it up or tear it down. It can survive only by the assistance and acquiescence of those who control and direct the public opinion of the times.

Editor's Note: We, of the motion picture industry, have much to be grateful for although certain individuals of the moron type have set a standard of censorship on motion pictures and allow press, fiction and drama to swamp the public minds with filth—called literature and art. Thank God, that one outstandingly decent form of entertainment is left for the public—THE MOTION PICTURE.

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ERICH VON STROHEIM

Star, Director and Author of "The Wedding March," P. A. Powers
Production for Paramount

VON STROHEIM



By
Florence Lowe
Barnes

An Unusual Story on Filmdom's Most Misunderstood Director

ERIC VON STROHEIM is beyond doubt the most versatile man in the motion picture industry today. A director, an actor and a writer, and in each of these fields he is without a superior. He is sensitive, emotional, temperamental, with a vast amount of personal magnetism.

Mr. Von Stroheim's one great idea in making a picture is that it should be as perfect as possible. And to accomplish this he insists that it shall have reality. His screen characters are always fraught with throbbing, pulsating life; there is never a false note or the slightest suggestion of ham acting. The big reason for this is that Mr. Von Stroheim stays right at it until he secures the effect he wants, or rather until he gets the very apex out of the situation of the moment. Truly I believe the man is never satisfied. He has the soul of an artist whose ideal is beyond human accomplishment.

One day a short time ago Mr. Von Stroheim was working on an immense set on the Lasky lot with his current production, "The Wedding March." The scene was that of an exterior of the Alpine hunting lodge. With the usual Von Stroheim realism the snow under foot was real, supplied by huge special refrigerating machines which stood a little to one side of the set and ran continuously. In the scene were some twenty-five men cast in the role of hunters. The situation of the moment was intense and dramatic, but the effect did not come. With the patience of Job, Mr. Von Stroheim went over the scene again and again. Instead of improving, things seemed to get worse. Everyone's nerves were on edge.

Mrs. Kane—to all the company the ever beloved "Mickey"—in whose hands rests the invaluable script, stood by tense and worried. "It's a shame," she said, "that he has to work so hard to get this when he is so very, very tired now." (It was only a few days previous that, despite his usual rigorous health, Stroheim had collapsed from overwork.) "He'll be sick again if he doesn't watch out!"

Von Stroheim continued his endeavor to get the men to feel their parts. By turns he cursed and pleaded, but they remained stupid

and dumb. The entire company stood by almost holding their breath, and then—that amazing man! Von Stroheim burst forth in a peal of laughter! The tension snapped.

"Why, its funny," he said. "Positively it's so funny I can't even get mad. Imagine that!"

He turned and addressed the hunters.

"I'm going to give you all a big treat," he announced with the expansion of a teacher about to declare a holiday.

"Yes," he said, counting. "There are twenty-five of you. Now we'll do it twenty-five times, and each time one of you can sit out here and watch the rest! I promise you a big laugh."

So he placed his luxurious chair well in front of the scene, placed one of the embarrassed hunters therein, then perched on a stool next to him.

"All right, CAM-ER-A," he cried in his resonant voice.

The scene went on. The company was crippled with laughter, and the electricians rocked perilously on their perches fifty feet above the set.

At the end of the scene Von made the unhappy hunter tell his companions just what he thought of it! Then again, twice more. For a moment it looked as though he were really going to make them do it twenty-five times. But that was not necessary, and in the end Von Stroheim had his scene.

ONE of the most outstanding elements in Von Stroheim's nature is his sympathy and great-heartedness. One day had been particularly trying. The company had gone to work early in the morning. All day they had been rehearsing and getting everything set for a particularly difficult shot. It was four o'clock in the afternoon and they were just about to take the first scene. It showed a narrow trail with the hunters making an arduous ascent with their dogs. Everything had to be just so. A little waterfall trickled over the rocks. The snow must be fresh and untrodden.

In the midst of this scene one of the dogs fell off the cliff. At this time it was not in view of the camera, so it was not spoiling the scene. The dog had a stout leash with a broad collar, and was hanging with his feet braced on the side of the cliff. He was certainly

not being hurt, though I doubt whether he was very comfortable. However, the great director could not stand seeing him hang there, and stopped the action. This was something that not one director in a hundred would have done.

There is no one that understands the art of contrast better than Eric Von Stroheim. And after all contrast is almost the only medium by which we realize things. Some people accuse him of being sordid, but everyone exclaims over the exquisitely beautiful things he has produced. This coming production, "The Wedding March," has many of these moments that people call "Von Stroheim touches."

And as to details, Von Stroheim is a master. This applies to everything in his pictures including the uniforms worn. Before an actor goes on to the set he is given a personal "once over." One day Von Stroheim summoned the property man. "Three weeks ago," he said, "I told you to sew a button on this uniform right there! Now why didn't you do it?" His memory is almost uncanny.

It seems that at the age that most small boys collect stamps or cigar coupons the small Eric and his brother put in their time admiring stern soldiers, as small boys will. However, in this case their interest went so far that they learned all the insignia of the army. No matter what company, what battalion, what regiment or rank was referred to, the two boys never made a mistake. They probably knew more about insignia than anyone in the army itself. And they were very proud of their knowledge. As a result the pastime of these two little boys has brought to us an historical accuracy of military detail that probably few of us appreciate. It was this correctness which helped make "The Merry Widow" the picture that so many acclaim, "the finest ever produced."

SPEAKING of "The Merry Widow," I want to recall one sequence which particularly illustrates Von Stroheim's artistry. The girl who is later to become the Merry Widow is an actress on the stage before a large audience. Three men who have significance in the story are admiring her. They are looking at her through their opera glasses. The old man, feeble and senile, has his glasses focussed on her dainty feet. He is getting his big thrill out of this. The villain has his glasses following the soft curves of her body. His lascivious gaze rests entirely on her torso. While the young prince, who loves her, is looking only at her face. Thus in less time than it takes to tell it Von Stro-

heim has delicately given a definite description of the character of the three men.

On seeing "The Merry Widow" I had been deeply impressed with the artistic skill of this sequence, and one day at an informal gathering told Von Stroheim how great I thought it was. He turned to me and asked bitterly:

"How many people realized what that was all about?"

I replied dumbly that I didn't know.

"Well, maybe ten," he said. "You, my boy friend there (indicating Harry Carr) and a few others." Then I started asking everyone I met if they had seen "The Merry Widow." I asked them about that particular sequence and I have never met one yet who did realize the significance of it. Most people exclaimed, "Oh, how clever of Mr. Von Stroheim to have such a delightful way of showing off Mae Murray's figure!" So, in most cases, Von Stroheim's pictures are "pearls before swine." The public

(Continued on Page 25)



ERICH VON STROHEIM

Society Dominates Horse Show

Cecelia de Mille, Daughter of Famous Producer—Director Carries off Honors

Some 4500 persons attended the third annual horse show held last Saturday in a makeshift arena at Benedict Canyon drive and Sunset boulevard.

One hundred and ten horses from Southern California's many fine stables competed for more than forty silver trophies. The generosity of the trophy donors made it possible for most of the entrants to walk off with some sort of prize. Miss Cecilia De Mille donated one trophy and went home with four silver awards, which she earned with her beautiful horses and her splendid horsemanship.

First honors in the B event went to Jack Trent, the prize, a Parmalee-Dohrman trophy; second and third to C. C. Hickey. Event C was won by Marco Hellman. Event D was for polo ponies. Charles Hackley won the First National Bank trophy, which was first prize; and J. C. Flores was second, winning the Security Trust and Savings Bank of Beverly Hills silver cup.

In event E the Colleen Moore trophy went to Roy Bailey.

Miss Jane Woodin won the Pesterre trophy in the event for hunters.

Miss De Mille on Dream Girl captured the Don Lee cup in event 3; Mrs. Tom Mix was second; third went to Robert Cromwell.

Other events were as follows:

Event 4—First prize, the Cecelia De Mille trophy, won by Miss Josephine Thomas.

Event 5—First prize, the Josephine Thomas cup, won by Miss De Mille.

Event 6—First prize, the George Lewis silver trophy, won by Cecelia De Mille.

Event 7—First prize, silver cup, donated by Montgomery Bros., went to Raymond Blatherwick.

Event 8—First prize, the Beverly Hills Nursery trophy, won by Cecelia De Mille.

Event 9—This was a necktie race and caused much excitement among the contestants as well as in the audience.

First prize was earned by Jimmie Rogers, after many harrowing escapes.

Event 10—Pairs of jumpers—first prize—a silver trophy donated by Miss Patricia Mines, was won by the sole entrant, Roy D. Bailey.

CINEMAGRAPH LAB ADDS DEPARTMENT

Mr. Ralph Like, president of the Cinemagraph Laboratories announces they have added a department to make reduction prints on the new popular 16mm stock from standard negatives. This method, it is shown, gives a much finer screen quality for the "narrow gauge" film, than the reversal process or direct print methods normally used. Claude Baldrige, superintendent, is giving this work his own personal care and from the results the writer saw, the other night, the 16mm film projection quality compared very favorably with the standard theatre quality of projection.

* * *

The film colony has been speculating on whether William De Mille, motion picture director, and Mrs. De Mille will seek a divorce.

On his return from New York to direct a picture for his brother, Mr. De Mille is reported to have confirmed the rumors of the separation, which he said occurred some months ago. He denied knowledge of any contemplated plans for divorce action. Mrs. De Mille, daughter of the late Henry George, famed single-tax exponent, is in New York with her two daughters, De Mille said.

* * *

A long-distance telephone honeymoon is that of Louise Brooks, who was married to Eddie Sutherland four months ago and has had but ten days with him since, on account of the exigencies of their profession. Louise arrived in Los Angeles Thursday and it was the same old story. She was minus her husband. He, perforce, was in the East directing a picture.

Event 11—First prize, sterling silver urn, donated by the Rodeo Land and Water Co.; awarded to Josephine Thomas.

Event 12—This was another thriller. The contest became so heated that it is a wonder someone wasn't seriously hurt. The first prize was finally won by Mrs. P. T. Brownell and second went to a valiant little rider from the Urban Military Academy.

The judges were W. W. Mines, president of the Los Angeles National Horse Show; M. J. Kavanaugh, and Allen Russell of Denver. The proceeds of the show were given to the Beverly Hills Women's Club.

Congratulations for Joseph Schenck

Clarence Brown Names Staff

Clarence Brown, director, has organized his staff for the forthcoming production of "The Trail of '98," to be made at the Metro-Goldwyn-Mayer Studios, and which will be one of the most auspicious pictures of the coming season.

Brown's assistant will be Charles Dorian, who has been with the director for many years. John Seitz is to photograph the picture. Merrill Pye will act as art director under the supervision of Cedric Gibbons. The production of "The Trail of '98" will be of such magnitude that two unit business managers will be necessary. Charles Stallings and Clarence Bricker have been selected for the posts.

The only position of importance on the staff remaining to be filled is that of technical director. Director Brown has not as yet made his selection between three men whose qualifications include the fact that they experienced the Klondike gold rush, which serves as a vivid background for the dramatic story.

* * *

John Ince last week brought suit in the Superior Court against Ella Ince seeking a divorce on the ground of desertion and cruelty. They were married in 1898 and separated in 1923. Ince alleged that his wife made their marriage an impossible relationship because of her attitude toward his friends. As a producer it was necessary for him, he said, to bring his business associates to his home to discuss professional matters. His wife refused to permit him to bring them home, he charged, thus causing him to suffer many losses.

* * *

It has just become known publicly that Mary Beth Milford was married last Wednesday to Harold A. Noyes, Hollywood business man.

Several years before Miss Milford left Los Angeles High School to win fame in the Follies and in Irving Berlin's Music Box Revue, she acquired an ardent admirer in Noyes. The romance was carried on while she was in New York with the aid of frequent letters, telegrams and long-distance telephone trysts.

Its Day now and not Dietz. Aida Dietz took the professional name of Shannon Day and she became so attached to it that she prevailed upon Superior Judge Wood last week to allow her to discard the original and assume for good the new one. This makes her Irish now and not Austrian as formerly.

Noted Film Leader Fetes Christmas and His Birth Anniversary Same Day

Each year the holiday season has a double significance to Joseph M. Schenck, regarded by many as the greatest single individual in the motion picture industry.

For December 25 is both Christmas and another birthday anniversary for the film producer, United Artists Corporation chief, United Artists Theater Circuit head, financier and beloved Hollywood figure.

As a boy, Mr. Schenck saved his slender earnings until he acquired a small capital and then fought his way to the top in the amusement and business world.

Mr. Schenck observed the combination Christmas-birthday quietly with Mrs. Schenck (Norma Talmadge), Constance Talmadge, Mr. and Mrs. Buster Keaton, Mrs. Margaret Talmadge and Joe Talmadge Keaton and Bob Talmadge Keaton. Mrs. Talmadge is the mother of the three Talmadge sisters and Joe and Bob Keaton are the young sons of Buster and Natalie Talmadge Keaton.



ALICE CALHOUN

Mrs. Florence Calhoun announces the marriage of her daughter, Alice Calhoun, to Max Chotiner, which took place in Ventura on New Year's day. Mr. and Mrs. Chotiner are spending their honeymoon in San Francisco.

The Ghost Horse

A Story Based on Facts

By FLORENCE LOWE BARNES

Part 2

And then after the show there came an offer from a movie company. They would pay me fifty dollars a day if I would work P. K. in a few tricks, and let the leading man, a cowboy, ride him. The never ending thrill of pictures caught me, and half in the spirit of fun I agreed to the proposition. After that followed days that I can now look back and realize were filled with hard work, but then seemed a glorious adventure as I have always had something of the "Merton" in me. P. K. proved a big success as an animal actor. He galloped ahead of the Sheriff's posse and led them to the rescue. He helped rescue the not too beautiful heroine and save his master who had been knocked over a cliff by the villain. It was required in a particular scene that P. K. come in and gallop up to where his master was lying on the ground, nose him and help him to rise and mount. I tried again and again but could not get P. K. to take enough interest in the leading man to act this scene. In the end I doubled for the leading man by lying on the ground in like attire and whistling for the horse. He would always answer my whistle and come on a run, nose me for the carrot he knew me to have, and so the scene was a success.

And then the tragedy came. It was a warm, pleasant day, after three of the worst that a company could possibly have worked thru. There was a long chase down a slight hill. The leading man, a well-meaning, low-grade moron, always insisted on riding at top speed for everything when half speed would have been just as good. I had warned him and threatened and pleaded, but to no avail. I shall never forget that chase. P. K. came on as straight and swift as an arrow, down the hill close into the eye of the camera and apast where his rider in his excitement steered him into a two strand barbed wire fence. He followed the guiding hand without faltering, as would a well trained soldier, and the resulting sight is almost indescribable.

Somehow we got him into a truck and rushed him the sixty miles to the veterinary hospital. They were not encouraging, those doctors, but said there might be a chance for him. I felt better when I saw the gaping holes sewed together and that bright spurting blood quelled. It was a long seige.

I went to see him every day, and one day when I came the doctor told me that there wasn't a chance for him and suggested that the most humane thing to do was to kill him in some painless fashion. However, I would not hear of that, and loading him in the truck, I took him home.

The first thing I did was to wash off all the healing powder of the veterinary's and apply an old reliable remedy of my father's. I stayed by him day and night, and every mouthful that he ate I fed him from my hand as he lay unable even to raise his head. And so it was that very, very slowly he improved until the next summer (nearly a year) found him on a most glorious hunting trip with me in the mountains, quite himself except for the telltale scars.

My cousin and I were out for a real trip and over some of the worst country that it is possible to travel with a horse. It was out of the question to try to ride as we fought our way up to make a lone ridge on which to camp. We went on our hands and knees under the heavy growth of buckthorne and let our horses break thru after us as best they could. When we got to the ridge we hung up our sleeping hammocks and made a meager camp. Choppo was well tied to a tree, but P. K. seemed so restless that I thought it best to leave him loose as he might rest better. We were tired and it was a short time before we slept soundly. In the morning I could not locate P. K.

"The darned old fool," I said, "He can't be far away." I hunted but in vain. Then I swore, then wept and finally prayed, but of no avail. P. K. was gone. It was a sad trip back without him and I found it hard to comfort myself. I passed the word out as much as was possible for everyone to watch for my horse, but received no encouragement. A year dragged by, and there came no word of him.

The next summer found me again in those same mountains. This time there were four of us in all. My cousin had brought a friend, and we had a cowboy to pack and cook and do any other chores that displeased us. He was a boy native of those hills and he knew every inch of them. A nice cheery lad who sang as he worked. It was dusk and a lonely little breeze circled around the shoulder of the mountain that sheltered our camp. It was not really cold,



"He would always answer my whistle and come on a run, nose me for the carrot he knew me to have."

but I crept over closer to the fire as I somehow felt depressed. The cowboy burst into song:

"I've led a wild life, boys, I've earned what I've spent, I've paid what I've borrowed, I've lost what I lent. I once loved a woman, that came to an end, Buy a good horse, boys, you'll have a real friend."

And memories came crowding back to me, memories of that night in the harness shop, the drunken Mexican, old McGinnis with his bloated purple face, and P. K. My dear P. K. I looked out across the fast darkening valley to the ridge beyond and suddenly I realized that that was the ridge where I had lost P. K.

"Look," I said suddenly to the cowboy, "do you see that ridge?" I was going to say, "That's where I lost the best horse I ever had." But the words stuck in my throat and I said lamely, "It's damn hard to get to."

"You're right, it is," he answered. "They used to call it the 'Devil's Backbone' but lately everyone calls it 'Ghost Horse Ridge' because they claim it is haunted by a big white horse. If it is, he is a sure enough spirit horse because no one has ever

been able to get within rifle shot of him here. We shoot wild horses to protect the ranch horses."

I sat as tho in a daze, but even so I realized that as soon as the others were asleep I would start off for Ghost Horse Ridge. If I said that I was going they would, I knew, try to prevent me. I was going to try to find P. K.

Several hours later found me toiling up the almost impossible hillside. It was a hard climb.

My heart thumped unmercifully and my clothes were torn by the buckthorne. But I finally reached the ridge, and mounted my panting horse and started the ride along the top. There was a moon that gave enough light so that close objects were definable tho distorted, and the going was better but still difficult.

I don't know just what happened but I think that the ground on a narrow part of the ridge must have given away under the weight of my horse, anyway, he lost his footing and fell. I tried to jump clear but he rolled over me once before I got free and then went crashing down thru the undergrowth. I struggled to my feet but soon found that I was unable to stand and sank again to the

(Concluded on Page 29)

"DEADLINES"

The Epochal Story of Newspaper Life—By Henry Justin Smith

EDITOR'S NOTE: That the readers of Hollywood TOPICS are finding DEADLINES a rare literary treat is lavishly evident in the letters of praise pouring in and the laudatory comment to be heard everywhere. Here is the fourth chapter of the fourteen chapter colossus of journalistic life by Henry Justin Smith, famous newspaperman and now managing editor of the Chicago Daily News.

The film rights to DEADLINES, and its mighty sequel, JOSSLYN, are now available through Fred W. Fox, representing Mr. Smith, care Hollywood TOPICS.

(V)

YOUNG-MAN-GOING-SOMEWHERE

(I)

Young-Man-Going-Somewhere is the comrade mentioned in the first of these sketches who sat stabbing with his cane at migratory cockroaches and wishing he were—anywhere.

Most of us are reconciled to staying in or near the news-room, doing our stuff, eating lunch in the same place, going home to the same homes, and expressing generally the humdrumness of being efficient and reliable. Young-Man-Going-Somewhere — his name is John Goode, but his sobriquet is Sinful — is unreconciled. In his own way he is both efficient and reliable, but he would rather be them some other place than where he is.

He expresses for us the everlasting restlessness of our tribe, just as the Drunkard expresses our submerged liberties; and thus, requiring somebody to travel for us, since we cannot travel ourselves, we find Sinful Goode very essential. Indeed, he and his type are useful to the profession and useful even, it might be said, to civilization. For if there were not newspaper men whose souls demanded movement and exploration, and hardship and long, long trails, if there were not men whose curiosity gives them no rest, first pages would be a great deal duller than they are.

With this much superfluous reflection, let us apply our microscope to Young-Man-Going-Somewhere.

(II)

I confess that I have not given you his real name. Were I to mention it you might recognize it. At least it would be well known in a certain small town where Sinful Goode was born, and where he was once expelled from the Debating Society. Between trips, I have heard, he makes surreptitious visits to his aged parents, who still live in the

town; but these do not count among his globe-trottings, and he is said to come back rather saddened.

We don't really know anything about that. We do know that Goode got on our staff somehow or other about ten years ago, and that within six months he was calling the chief of police, the state's attorney, and most of the judges, by their first names. Also he seemed to know about streets that we had never heard of, and he kept making allusions to saloonkeepers, yeggman, and Chinese tong leaders whose very existence was news to us. He must have spent his evenings just ferreting about. He was tortured by that terrible curiosity, and gifted with that faculty of making intimates, that has taken him all over the world. I suppose he calls various Japanese samurai and Russian novelists and French deputies by their first names, too.

It was after he had been here only a year that he was given his first long trip. It was to cover a revolution in Venezuela, or maybe Nicaragua. Now don't imagine I'm going to spin a yarn that Sinful Goode led the army and settled the revolution. This is not a novel. Sinful didn't do anything but send home some cables that were printed on the fourth page, and then come home himself and growl because they weren't printed on the first. But, having proved that he could live on tortillas and tarantulas, he was the logical man to go to Mexico when a revolution broke out there. The revolution was opportune, for Goode had by now developed his restlessness in full degree, and had nearly worn the Old Man to death suggesting that he sail around the world or something.

"Goode's going to Mexico," the Old Man told the city editor.

"Glad of it. Hope he croaks," replied the c. e., whose nerves had also been worn a bit thin by having Sinful Goode in barracks.

The rest of us were more benevolent. We gave Goode a farewell dinner, at which and to which our doggerel experts did great execution. Next day we inspected his new riding breeches, his camera, and his horrendous revolver. And then we forgot him.

It must have been that the revolution was one of those that prove more exciting in El Paso than anywhere else, for I don't recall a single story that Goode sent to the paper. The thing that does rever-

berate in memory was the office gossip about Sinful's expense account, which was so remarkable that not even the Old Man could keep still about it. The chief item was one horse, which Goode bought without thinking it worth while to ask permission of the office. And under the general heading of "horse" there were entries such as "food," "stabling" and "equipment." Everything at war prices. (Mex.) Everything neatly arranged in columns, and a balance at the bottom, decidedly in Goode's favor.

The Old Man, according to report, wired our new-fledged war correspondent: "Sell horse at once." The reply, which the city editor showed to some of us in confidence, was in almost these words: "Assure you no sense in selling horse at this time. Advise wait for rising market. Meantime cannot traverse this God-forsaken country on foot. If dissatisfied with my work say so and I'll go back to police reporting."

Well, the painful episode dragged itself along, to the great advantage of the telegraph company. The Old Man really was at Goode's mercy, for if a correspondent down there among the mesquite chose to argue instead of obeying or resigning, the only way the Old Man could end the argument was by wiring Sinful a discharge; and he thought far too much of the brash youngster to do that. How it all might have ended we know not; for the logical end was lost in the outbreak of the Great war, which made Mexico, Goode, and his horse seem like first-reader stuff.

Naturally, we were all frantic with work when the calamity swept down on us; and yet, from occasional bulletins that reached us from the Old Man's room, or gossip told us in chuckles by the telegraph operators, we knew that Sinful Goode was not idle.

One little file of telegrams, shown us by Bungey, the "chief operator," revealed the situation:

"Mexico City.

"Thain, the Press: Am leaving for Vera Cruz Saturday; arrive New York Thursday; can catch Baltic arrive France before German invasion; wire three thousand dollars Vera Cruz. GOODE."

"Goode, care American consul Mexico City: You have not been ordered Europe. Come home.

"THAIN."

"Vera Cruz, Thain, The Press:

No answer received my message am sailing for New York Monday. Need money. Can borrow but request place three thousand my credit Guaranty Trust Company. Wire Washington issue my passport for France ask war department give me correspondent credentials. GOODE."

"Goode, care Guaranty Trust Company, New York: You have exceeded all orders in going to New York. Come home at once. Wiring hundred dollars carfare.

"THAIN."

"New York, Thain, The Press: Why quibble about exceeding orders? I am logical man cover this scrap for you where can you get better? Have already engaged passage Baltic. Paid deposit my private funds. Does the Press want to be in debt to me? Have arranged with Washington my passport. Rush three thousand. GOODE."

"Goode, care Steamer Baltic, New York: Can see advantages your going since already gone part way. Did you get money? Take care of yourself. THAIN."

We all read these messages with eagerness and awe. Not one of us could have wrangled thus with the Old Man and escaped alive. Sinful Goode, with his insubordination and his enterprise, had made the terrible Thain surrender. How we wished we had been born that way! How we envied the correspondent, joyously afloat, freighted with money and bound for the Supreme Adventure!

And yet, would we stand in his place, destined for hardship, peril and the chance of disgrace instead of glory? Would we gamble with life as did he?

Alas, we sighed, we were not born to do it.


(To Be Continued Next Week)

**Exit Natalie Barrache!
Enter Natli Barr!**

The beautiful Russian stage and screen star has definitely adopted the simpler name for screen purposes since signing a long-term contract with First National.

Natli Barr arrived in Los Angeles in company with Richard A. Rowland, general manager of First National Pictures; Ned Marin, western sales manager, and Florence Strauss, head of the reading department. Miss Barr will start work at the Burbank studios shortly after her arrival.



 Charles Ray as John Alden in "Miles Standish"

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GENCY BECAUSE THEY ALWAYS
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The First Natural Vision Motion Picture

Motion pictures on a higher plane.

That is what natural vision screen drama means to the world. Perfect vision. Depth added. Similar to the stage play. No close ups or flash backs. A living reality to scenes and figures. These are a few of the things that will be gained by the natural vision screen drama. This is a gist of the promises made by Commodore Blackton at a luncheon given to the press at the Fine Arts Studio.

The greatest advanced step in the making of pictures is that which has been accomplished through the natural vision camera, possible through the invention of Dr. P. John Berrgern, Swedish inventor, perfected through the interest of George K. Spoor, head of the historic Essanay company of Chicago.

"The American" is the screen drama now being produced by Spoor in association with Commodore J. Stuart Blackton to present to the world the first natural vision picture.

Faith has been the driving force that has given the world this newest of inventions in motion pictures. When weaker men would



J. STUART BLACKTON
founder of Vitagraph—veteran producer and director and his daughter, Marion Constance

The christening of the new natural vision camera last Monday at the Fine Arts Studio was noteworthy and most auspicious event. It marked the beginning of the greatest advance step in screen production, revolutionizing of the making of pictures and giving to the world the one single supreme achievement—natural vision, the third dimension, depth, which means life and reality to pictures.

Members of the cast of "The American," the first natural screen vision screen drama, newspaper representatives and magazine writers were guests at a luncheon and the christening, of Commodore J. Stuart Blackton, who is director and co-producer of "The American," with George K. Spoor, head of the Essanay Company, inventor of natural vision photography. The day also marked the birthday anniversary of Commodore Blackton, one of the real pioneers of the picture industry of thirty years association in the business.

"To the greater progress of the greatest industry in the world, the biggest single achievement in picturedom, I christen you," said Bessie Love, who plays a star role in "The American," breaking a bottle of champagne on the tripod of the new natural vision camera. Applause from the throng of celebrities and writers greeted the toast of the star. Pictures were taken of the cast, director and staff, cameramen and others.

At the luncheon, Commodore Blackton in a short talk told of the changes the marvelous new invention will bring in pictures with its gift of depth, replacing artificially with reality, eliminating the "close-up" and giving continuous scenes without the customary "jumping."

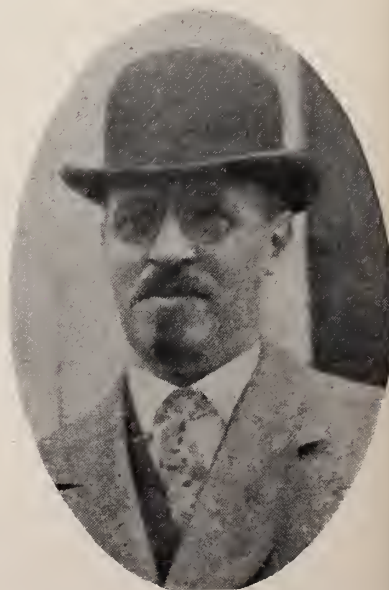
have given up in despair, faith in the ultimate success kept Spoor in his laboratories, trying experiment after experiment, conquering discouragement. Spending nearly \$3,000,000 to perfect the process.

The years of labor of Spoor have been crowned with success. His achievement has proven a success. When S. L. Rothafel, the well known New York theater man saw the perfect demonstration of the new film in Chicago, he voiced the sentiments of many when he declared "the new invention is the next great step in motion picture presentation."

Members of the cast of "The American" are Charles Ray, Bessie Love, Fard Crane, Banks Winter, Evelyn Selbie, J. P. Lockney, Maurice Murphy and Dickie Brandon. Jewel Spencer is the author of "The Flag Maker," of which "The American," is a screen version. Marion Constance Blackton wrote the adaption and continuity. Commodore Blackton is directing, assisted by Wilfred North, Stanley Orr and Ben Kirkwood. James Stuart Blackton, Jr., is production manager. Conrad Luperti and Major Spoor are handling the natural vision cameras and William Adams is doing the straight camera work.



GEORGE K. SPOOR
Head of the Historic Essanay Company—Sponsor of Natural Vision Motion Pictures



DR. P. JOHN BERRGERN
Inventor of Natural Vision Photography

LITTLE STUDIO JOURNEYS

By PAULINE HAMMER

Those were my interesting instructions, "Make a tour of the studios," but where to begin was my problem. Warner Brothers was the nearest, so over there I went. The first person I saw on the set was Louise Fazenda—personally answering fan mail, (believe it or not). I didn't believe such things were being done either, except in the imaginative minds of press agents.

"Do you spell 'writing' with one or two 't's'?" she asked hopefully. "I am answering a little school teacher and I am scared to death I'll spell something wrong." Honestly, she seemed to be having a good time writing to these fan friends that she had never met. She had on one of her ridiculous costumes for a comedy role in "The Gay Old Bird" with John T. Murray. Upon the completion of this picture Louise is to have a wonderful part in "The Cradle Snatchers," Warner Brothers picturization of the famous stage success.

May McAvoy

I next wandered over to a blaze of lights at the other end of the stage. There May MacAvoy's new picture was just going into production. It is to be called "Matinee Ladies," and is directed by Byron Haskin. This is Mr. Haskin's first venture into the directorial field. Miss MacAvoy has signed a brand new contract with Warners over which they are justly jubilant. She recently finished a six weeks' contract with M-G-M. at a salary, it is rumored, of \$3500 a week. They wanted her to sign a long term contract, but she told them that she didn't want to be tied up. So you see Warner Brothers must have used some very convincing arguments when they finally persuaded her to sign on the dotted line.

Charles West

Having heard so much about the "King of Kings," I decided I really must stop in at DeMille's before I lost out all together—as I knew that this great picture was nearing completion. Incidentally I met an old friend of mine out there—Chuck West of the publicity department. After the customary greetings he offered to take me out to the set. First he couldn't resist taking out his Bible to air his recently acquired knowledge in this field. The whole publicity force has been so saturated with religious education that they sounded more like learned theologians than hard-boiled publicity men. When we arrived they were "shooting" the resurrection scene—the rolling

away of the stone from the tomb and the appearance of Christ in the opening. Despite the noise of hammering and the glare of lights it was a stirring spectacle to watch. If the rest of the picture is handled as delicately and as artistically it will live up to its advance publicity—which has been so tremendous that I need say no more here.

Jetta Goudal

Exotic Jetta Goudal was just making the final scenes of "White Gold," directed by W. K. Howard. The expression "white gold," it seems, is an old term referring to sheep, and though the action all takes place in the great open spaces, the whole picture was made right on the lot. The set and the atmosphere they have managed to create is remarkably realistic.

Leatrice Joy

Leatrice Joy is to start a new picture within the next few weeks. Just now she is completely engrossed in her new Beverly Hills home. It is a nine-room bungalow and she has named it "The Chimneys" for the very good reason that it actually has seven chimneys.

Julia Faye

Irving S. Cobb's first contribution to the screen as a scenario writer is called "Turkish Delight" and is, perhaps needless to say, a satire on the harem. DeMille is starring Julia Faye in this. The Sultan is to be played by the elder Schildkraut and the picture will be directed by Paul Sloane.

William Boyd

Oh, yes, I saw the Volga Boatman, or perhaps I should say William Boyd and he has at last had an honest-to-God haircut after almost a year of shaggy tresses. He says he feels almost naked with his newly shorn locks—I do hope he won't catch cold. After the Boatman role, he played in "The Last Frontier," "The Yankee Clipper," and has just finished a part in "The King of Kings"—all "long-hair" roles, if you know what I mean.

Marion Davies

Over at the Metro-Goldwyn-Mayer studio I found lots of excitement. The first set I came upon I found Tillie the Toiler, Mac, Mr. Simpkins, Pennington Fish, and all the characters in Russ Westover's comic strip come to life. The picture is being directed by Hobart Henley, and Marion Davies, as you probably already know, is Tillie.

She quite lives up to advance notices and looked bewitching in a muchly abbreviated pink gown. She was industriously vamping Pennington Fish in Tillie's most approved style. Harry Crocker, the San Francisco millionaire, by the way, is the handsome Mr. Fish.

Lon Chaney

"You must see the sets for Mr. Wu," my guide whispered, so off through the muddy lot we plowed to see Lon Chaney's latest picture. The versatile Mr. Chaney was pacing up and down—looking very gorgeous and awe-inspiring in a silver embroidered robe. He glanced at us now and then out of almond shaped eyes—painfully achieved by pieces of adhesive tape so artfully concealed that it is impossible to detect them.

Louise Dresser

Louise Dresser arrived on the set looking more beautiful than ever in a brown chiffon velvet gown trimmed in ecru lace. She seems to have captured all of the masculine hearts on the lot, as they all flocked to her side the minute she appeared. I must say I admire their taste.

Norma Shearer

The sets for "Old Heidelberg" are now under construction. This is the story of German college life, starring Ramon Navarro, and to be directed by Ernest Lubitch. The picture is being held up now, I was told, while the powers that be try to convince Norma Shearer that the feminine lead is just the thing for her. Norma, however, cannot quite see herself cast as a little German Gretchen. She says the part is not at all suitable and I must say that I am inclined to agree with her.

Eleanor Boardman

King Vidor is again directing his wife, Eleanor Boardman, in a story called "The Mob" with James Murray, a new Goldwyn find. This boy was an extra for two years and now suddenly has been given the wonderful opportunity of working under Vidor's direction.

Norma Talmadge

Speaking of finds—I went out to Universal and found, Norma Talmadge's company making the opera scene in Camille. They were working on the famous Universal "Phantom" opera house set. The lovely Norma discovered young Gilbert Rowland, and from extra parts he has suddenly been elevated to the enviable position of Norma's lead-

ing man. To play Armand—one of fictions greatest lovers—has been the ambition of many a star. And for a young and unknown boy to be given this plum is an opportunity that comes once in a life time. He is the John Gilbert type of romantic hero—and if he can act, he is a real find. Nuff said.

Universal Courtesy

I took the Universal bus out to the back of the ranch to see some of the famous "Uncle Tom's Cabin" set. The Saint Claire plantation home is beautiful—that is, what I could see of it, although the much touted southern hospitality seemed to be strangely lacking, as far as Mr. Pollard, the eminent director, was concerned. I was told that he allowed no visitors and that no matter how important I thought I was—I would have to leave at once. Well, that was plain enough, so I left as gracefully as the circumstances permitted. Despite the gloomy predictions of the bus driver that he was due for another accident, I arrived in safety at my car. "Thence to the printery," as Adam Scofflaw would say.

Billy Dove

Two fox furs worn as a neck-piece seem to be all the rage in fair Hollywood. Last Saturday at the Monmartre Billie Dove looked particularly lovely in a pair of white foxes and a smart little tailored costume. At the same table Marion Davies was seated wearing a beautiful persimmon velvet gown with a close fitting felt to match. Pauline Frederick also wore a pair of foxes—black pointed ones, with a stunning black gown and a tailored looking black satin hat.

Adolph Menjou

We discovered Adolph Menjou after a prolonged search, seated at a nearby table, hiding behind a full beard. He looked like an important French diplomat.

Ruth Chatterton

We have heard rumors from several reliable sources that Ruth Chatterton, the lady of Green Hat fame, and her handsome actor husband, Ralph Forbes, have come to a parting of the ways. Miss Chatterton is on tour with her company, and Mr. Forbes is here in Hollywood, having recently signed a picture contract with M-G-M.

1927 BABY STARS

The "Wampas" Select Thirteen As Starring Material

Determined that the 1927 Wampas Frolic and Ball shall be attended by the greatest host of film stars ever gathered together members of the Wampas today launched the campaign to carry



PETE SMITH

out their slogan of past years "All the stars will be there."

With the date of the affair set for Thursday evening, February 17, the next few weeks will be devoted to the work of assuring the presence of every known screen star at the Ambassador Auditorium on the annual occasion.

That this year's Wampas ball will be attended by more stars than ever is seen in the statement of the Western Association of Motion Picture Advertisers, who today announced that already a large number of stars had made their reservations for the affair.

"Much enthusiasm exists among the stars," Mr. Smith stated. "In the light of the demands for reservations that are pouring in it is safe to say that this year's ball will present more celebrities than have ever before been introduced to the public. The Wampas mean to see that their slogan is followed out to the very last letter and no effort will be spared in so doing."

Although the stars will be the greatest magnet of interest for the evening other features are also being planned. These will be of unusual excellence according to the arrangement now being made and will include many striking novel-

ties. One of the leading attractions will be a spectacular European act in which a rare and exotic display will be featured.

Another feature which is receiving marked attention is the decorative scheme of the ball. It is planned to transform the large auditorium into a glittering scene of color and beauty. To this end the most clever means of artistry will be employed and the best of talent has been engaged by the general executive committee to put the plans into action.

Arrangements are now being made for an elaborate presentation of the 1927 Wampas Baby Stars at the big frolic and ball at the Ambassador Auditorium Thursday evening, February 17. President Pete Smith of the Western Association of Motion Picture Advertisers, has appointed a special committee to arrange a novel introduction of the thirteen successful candidates.

THE LUCKY THIRTEEN

PATRICIA AVERY'S entree into camera work was but a step removed from her previous employment—secretarial work for Metro-Goldwyn-Mayer. Miss Avery hails from Boston, but most of her education was gained at Hollywood High School until she went to work as a stenographer for M-G-M. Her first camera work was in April, 1925, and since then she has appeared in many productions, among them being "A Certain Young Man," "Tell It to the Marines," and recently a second lead in "Annie Laurie," with Lillian Gish. She prefers dramatic leads and her hobbies are sports and reading.

RITA CAREWE has a surname already well known to the film world, and this 20-year-old blonde daughter of Edwin Carewe, promises to clothe the Carewe name with new effulgence. She has been doing film work for three years and her selection among the "lucky thirteen" Wampas baby stars this year means that she represents two organizations—Edwin Carewe Productions and Inspiration Pictures, Inc. She has been in several features for First National and has an important role in "Resurrection," now being produced by her father. She has

beauty, charm and ability that her sponsors confidentially expect will carry her far in her cinematic career.

HELENE COSTELLO is following in the footsteps of her sister Dolores, who was among the Wampas baby stars of 1926. The Costello name has been prominent in pictures for many years, the girls' father, Maurice Costello, having been the first male film star. Helene began work with Warner Brothers less than two years ago, playing extra parts and bits until her ability automatically brought her leading roles. These have been with Lowell Sherman in "The Millionaires," with Walter Merrill in "While London Sleeps" and with Raymond Griffith in "Wet Paint."

BARBARA KENT "shopped her way" into the cinema. During a visit to a Hollywood store she was seen by an official of Universal, who was so attracted by her beauty that he invited her to the studio for a film test. A contract resulted and she played in several Westerns for "U," her work being of such a caliber that Clarence Brown chose her for an important role opposite Jack Gilbert in his recent production, "Flesh and the Devil." Barbara is a Hollywood High School girl.

NATALIE KINGSTON has supported several stars in pictures for First National and now has a long term contract with that concern. She recently completed the feminine lead opposite Milton Sills in his starring vehicle, "The Silent Lover." Miss Kingston comes of a noted family, being a descendant of General Mariana Vallejo, first governor of California. Besides having dramatic ability of more than usual range, she possesses remarkable beauty, and is a classic dancer of more than ordinary skill.

FRANCES LEE was one of the entertainers on last year's Wampas frolic entertainment program. She represents the Christie Studios, where, in eighteen months she has forged to the upper rungs of the comedy cinema ladder. Prior to entering picture work she was prominent on the Keith and Orpheum circuits as dancing partner with Billy Dooley. When Dooley was signed by Christie Miss Lee also was signed for work in another unit. She is a medium blonde and is the only feminine comedy lead at Christie's definitely assigned to one producing unit—Bobby Vernon comedies.

MARY McALISTER, though still in her teens, has been in picture work longer perhaps than any other of the baby stars in this year's group. She was a noted child star with the old Essanay in Chicago, by whom she was starred for five or six years. She has toured the United States several times in stage plays and co-starred in many stage productions. Miss McAlister was born in Salt Lake City and her mother was a notable figure in stage work some years ago. Mary was featured in "Ashes of Vengeance" with Norma Talmadge, played leads at Universal for Jack Hoxie and William Desmond, and recently had the lead opposite "Red" Grange in "One Minute to Play." She is a freelance artist at present.

GLADYS McCONNELL finished Hollywood High School three years ago and tried to crash the cinema gate without results. Her sister was having a screen test made at Universal and Gladys walked into the picture to give Hazel a wrap. When the test was screened the casting director who had been deaf to Gladys' attempts to gain recognition sent for her to play in a two-reel Western. A dozen two-reel Western and comedy leads in the next six months didn't seem like progress to the little blonde girl who hails from Salt Lake City, so she quit pictures. In a year she came back to play one lead in the O. Henry series for Fox, then several comedies and finally as feminine lead in the human cast with Rex, the horse, in Hal Roach's "The Devil Horse." Immediately following this she was given a contract by Fox and in the last year has played leads and second leads in several Fox features.

SALLY PHIPPS came down from her home in Salt Lake City some months ago to visit in Hollywood. A friend of the family, Frank Borzage, who also is a Salt Laker, invited her to have a screen test made at the Fox studios, which resulted in her cinematic baptism in comedies, then parts in "Married Alive" and "The Family Upstairs," which were followed by a featured role with Madge Bellamy in "Bertha, the Sewing Machine Girl," directed by Irving Cummings. Fox has some very big things in prospect for Sally and the company believes it has in her another Clara Bow, one of the early selections of the Wampas baby stars, who attests the ability of the Wampas to pick star material.

(Continued on Page 25)



WAMPAS BABY STARS

The majority of people think 13 is unlucky, but these thirteen young ladies have just found a horseshoe and now it can be told, Hollywood possess the answer to the annual riddle: "Who will be the Wampas baby stars this year." Ballot boxes in which the Wampas designated the thirteen lucky ingenues to preside at the annual frolic, were opened this morning at the offices of a Hollywood bank. They are, reading from left to right: Top row—Gladys McConnell, Natalie Kingston, Barbara Kent, Patricia Avery. Second row—Rita Carewe, Iris Stuart, Jean Navelle, Sally Rand, Adamae Vaughn. Third row—Mary McAllister, Helene Costello, Sally Phipps. Bottom row—Frances Lee.

—International Newsreel Photo.

Studio News-Shorts

Norman Kerry and Claire Windsor, who play the leading roles in the Universal-Jewel production, "The Claw," are appearing together for the first time in four years, although thousands of film fans have declared them their favorite screen couple. Norman and piquant Miss Windsor appeared together in "The Acquittal," produced by Universal in 1923, but since that time have been kept apart (cinematically speaking).

* * *

Final scenes on "The Cat and the Canary" were filmed this week at Universal City, marking the completion of the first production in America of Paul Leni, noted European director.

* * *

Edward Laemmle will start production within the next two weeks on "Cheating Cheaters" as his next Universal directorial effort. In collaboration with Charles Logue, the director has finished the adaptation of the Max Marcin play, and is now busy selecting the cast for the production.

* * *

With the completion of her starring role in "The Cat and the Canary," Laura La Plante will start in the near future on "Beware of Widows." This farce comedy from the pen of Owen Davis will be directed by Wesley Ruggles, who recently signed a long-term contract with Universal.

* * *

Arthur Rankin, prominent stage and screen juvenile, has been signed to play a role in the current two-reel comedy series starring Charles Puffy at Universal City.

* * *

Plans are going along rapidly for the benefit show to be held in the Universal City Club House, January 15, for Bill Davidson, for eight years a Universal employee, who was recently forced to give up work on account of illness. A number of high-class vaudeville acts have already been booked and more are being arranged for daily.

* * *

When Flora Finch finished her feature in the Universal production, "The Cat and the Canary," last week, she completed her first picture on the West Coast although

she has been in motion pictures for fifteen years. All of her previous work has been done in New York.

* * *

Pat O'Malley has completed his part in "Pleasure Before Business" for Columbia Pictures.

* * *

Estelle Taylor is in San Diego for a few days, attending the Tia Juana races.

* * *

James Gruen, prominent scenarist, who recently completed an adaptation on an untitled story soon to be produced by Universal starring Reginald Denny, is working as comedy constructionist with William Seiter. Seiter is to start soon on "Fast and Furious" with Denny starring.

* * *

Arthur Stone is welcoming the approach of the day when he may shave his face and again appear before his family and friends in his proper person. For several weeks he has had to maintain a scrup beard in his role of a rather non-descript Spaniard in "The Runaway Enchantress."

* * *

Charlie Murray is in policeman's uniform for the hundred-and-fifth time! Murray is playing one of the principal roles in "Bayo-Nuts," which Frank Griffin is producing and Del Lord is directing for First National, and he wears a "cop" outfit during the initial sequence of the picture. Most of the other policeman roles he has played were in two-reel comedy. "Anyhow, I always wanted to be a policeman when I was a boy!" he declares whimsically.

* * *

Harry Crocker, who in the course of two years has worked up from the ranks of extras to featured film roles, has been added to the cast of Marion Davies' Cosmopolitan production, "Tillie, the Toiler." Crocker will portray the role of "Pennington Fish," immaculate and wealthy rival of "Mac" in Russ Westover's internationally famous cartoon strip, upon which Miss Davies' vehicle is based.

* * *

"Follow Your Hunch," a David Kirkland production for F. B. O. which was scheduled to start pro-

duction has been postponed, according to an announcement made today by Edwin King.

* * *

Reed Howes, who plays the featured lead in Fox's "Wings of the Storm," has set to work in earnest upon "The Scorcher," his new starring vehicle for H. J. Brown. "The Scorcher" is a motorcycle story which will be released by Rayart under the terms of the young star's new contract.

* * *

Grant Withers, who recently graduated from juvenile heavies into the leading man class, is busy developing his second sympathetic portrayal. This is the newspaper reporter featured in "The Final Extra," James Hogan's new picture for Gotham Productions.

* * *

Robert Ober, popular film actor, has returned from a week-end at Arrowhead to undertake an outstanding role in William de Mille's new picture, "The Little Adventuress," starring Vera Reynolds. The story is taken from A. A. Milne's "The Dover Road."

* * *

Otto Matiesen who has just returned from a fortnight's trip through the Yosemite, reports the snowshoeing excellent. Among other winter sports, Otto enjoyed personally providing the bears with Christmas apples. This was the young actor's first vacation in the snow since the war days when he was making stage appearances in Sweden.

* * *

John T. Murray, who is now portraying the role of "The Gay Old Bird" in Warner's film of that title, was formerly a stage favorite on three continents. Particularly are his pictures in demand in England where he received his early education and made his debut. The comedian will soon be seen in "Fingerprints" his first co-starring vehicle for the Warners.

* * *

Virginia Browne Faire has been signed by Warner Brothers for the leading feminine role in "White Flannels," one of their specials for the coming season. Lloyd Bacon will direct, and production will start January 5.

Beatrice Van has completed the adaptation of "Beware of Widows," the Owen Davis farce in which Laura La Plante is to be featured by Universal.

Wesley Ruggles will direct Miss La Plante in the production, which will start as soon as Miss La Plante finishes her starring role in "The Cat and the Canary."

* * *

Kenneth Harlan has migrated to the Fox studio to play opposite Olive Borden in "The Secret Studio."

* * *

Having completed her role of Bubbles in "Tillie the Toiler" and an important part in Tod Browning's "The Day of Souls," Gertrude Short has been signed by Famous Players-Lasky for the part of Mary Moore in Dick Rawson's production, "Ritzey."

* * *

Priscilla Dean, who has just completed "Birds of Prey," the first of four pictures for Columbia, has been offered 20 weeks by the Orpheum Circuit officials. Jack Sherrill, under whose management Miss Dean is appearing in pictures, announces that the star is now searching for a suitable vaudeville vehicle, and when the right type of playlet is found for her he will immediately start casting.

* * *

Sidney Olcott has started work on "The Claw," the Cynthia Stockley story, he has been signed to direct for Universal. Norman Kerry and Claire Windsor are sharing honors in the two starring roles, with a big cast in support.

* * *

Larry Semon will write an original comedy story for Wallace Beery called "Taking the Air"—naturally based on aviation.

* * *

Douglas Fairbanks will dramatize the high spots in the progress of civilization in his next film.

* * *

Universal has made young Ted Wells a new "western" star.

* * *

Jobyna Ralston's first free lance job will be the lead with Eddie Cantor in "Special Delivery."



Previews-Reviews - Views -

'Tell It To The Marines'

"TELL IT TO THE MARINES." Directed by George Hill, starring Lon Chaney with William Haines and Eleanor Boardman. Adapted from a screen story by E. Richard Schayer. Titles by Joe Farnham. Photographed by Ira H. Morgan, A. S. C. Produced and released by M.-G.-M.

"Tell It to the Marines," a comedy drama of the "leather-neck," is a picture that should cause much talk among the trade, for it looks like another M.-G.-M. hit. There is a mighty fine story behind it and one that will appeal to every class of audience. The picture should not be compared to "The Big Parade," or "What Price Glory." If you've seen these two productions, I'm a bit afraid you're going to be disappointed in "Tell It to the Marines." Stories of the great war are on a serious decline. People want to forget everything pertaining to it. However, this is not a reflection on the exhibition value of the picture. You're going to enjoy it for it is high class picture entertainment.

The Chinese bandit sequence should have been less choppy. What there was left of it thrilled.

Lon Chaney's characterization was as usual up to his standards. Depend on Lon giving an excellent performance in whatever part he does.

William Haines gave a remarkable performance. Eleanor Boardman did some very clever work. Her performance was very good.

Eddie Gribbon carried off all the comedy honors.

The direction of the picture was all that could be desired and Director Hill made a most worthy production with an unusual story.

There were some very clever titles by Joe Farnham, and the photography was up to standard. As a whole, "Tell It to the Marines" is an interesting picture and should be a box office winner. I. W. I.

'Love's Blindness'

"Love's Blindness," co-starring Pauline Starke and Antonio Moreno. Directed by John Francis Dillon. Photographed by John Arnold, A. S. C. Produced by Metro-Goldwyn-Mayer from story by Elinor Glyn. Reviewed at Criterion Theater, Los Angeles.

Elinor Glyn has once again hit the screen, but this time it is a weak, half-baked blow. Her story, "Love's Blindness," is just plot No. 478 revamped, dusted up a bit, and set to work once more. It fails at all times to strike a note of anything more than mediocrity.

And but for the splendidly sincere work of Pauline Starke, in an impossibly stupid character, it wouldn't have been that good. It is a fine triumph against odds, and moreover, she screens like a million. The less said of Moreno, the better, — especially after "The Temptress."

As for the remainder of the cast, it is but fair. Lillyan Tashman is very bad and Sam De Grasse very good in their respective roles. Douglas Gilmore, Earl Metcalfe and George Waggner are adequate.

Dillon, in his direction, has done the best he could with such a hackneyed story. But at that he might have livened things up a bit by shooting the hero—or something.

But go and see it for the sake of Pauline Starke; you'll like her muchly.

'The White Black Sheep'

"The White Black Sheep," directed by Sidney Olcott, starring Richard Barthelmess. Photographed by David Gobbett. Produced by Inspiration Pictures. Released by First National. Reviewed at Loew's State Theater, Los Angeles.

"The White Black Sheep" is a box office bet because it is a melodramatic with action galore and a type of picture that any audience will fairly eat up. My only objection was the titles—used in the days when Stuart Paton was an unsophisticated youth, playing juvenile leads in Brooklyn. A few of them were literary gems, though punctuated like Welford Beaton insists on having—for art's sake.

It was quite natural for Richard Barthelmess to give an excellent performance. In the many years I have known Dick I have always found him a sincere performer and always ready to give his best efforts. He has made many wonderful pictures. He also has made a few bad ones. It is human to be careless and from now on Dick

must watch his stories or the usual will happen.

Patsy Ruth Miller was surprisingly better in this picture than others I have seen her in. She done some very clever acting and her dancing was marvelous.

The supporting cast, including: William Tooker, Albert Prisco, Constance Howard, Gene Corrado and Orville Johnson assisted in making "The White Black Sheep" an excellent audience picture.

The direction of Sidney Olcott was not up to his standard of excellence. Details and touches like Olcott usually puts in his pictures were missing here. However, it was adequate. The photography was excellent.

Jack Holt In 'Zane Grey Story'

If I hadn't ever fooled around with mountain lions I would have liked this much better.

"Man of the Forest," Paramount's latest offering with Jack Holt, directed by John Waters, photographed by C. Edgar Schoenbaum, is at the Metropolitan this week.

Why is it that they put Holt in this type of pictures, he is one of the finest of men portraying "he" man parts, but Lasky seems to continually give Holt a type of story which cost a great deal more than they actually show on the screen. Maybe the boxoffice shows that I am wrong. But a "horse opera is a horse opera," whether Lasky does it or some one of the boys over on "Poverty Row." Lasky at least has the necessary finance and outfit to do them right.

Holt always does the best possible, and as a portrayer of two gun roles he is fine, and this picture at least gives him an opportunity to do his stuff. However, "Man of the Forest," is clean, wholesome entertainment and will please any audience.

Warner Oland, gives an excellent performance as Clint Beasley, the villain. His performances are always a delight to me.

Georgia Hale, well as a western woman she don't get over.

El Brendel and Mike, the mountain lion, easily walk off with the honors in this offering.

'Wolf's Clothing'

"Wolf's Clothing," directed by Roy Del Ruth, starring Monte Blue, with Patsy Ruth Miller. Produced by Warner Brothers. Adapted by Daryl Frances Zanuck from the story by Arthur Somers Roche. Photography by Byron Haskins. Reviewed at the Uptown Theater, Los Angeles.

They're showing one of those things at the Uptown this week. You know the kind I mean? One of those jamboree films into which everything is thrown but the family stove and mortgage. And which the public is forced to swallow hook, line and sinker, regardless of possible intellect on their part. Well, one of those kind.

But withal, you're going to enjoy "Wolf's Clothing" immensely. It was primarily made for entertainment's sake and not for the power of thought. Roy Del Ruth, as the director, must have fully realized this and hence injected into the seven odd reels all of the good, conventional bits of hokum-melo and comedy. A number of his detailed touches are excellent, and a few very crude.

Despite the footage accorded Blue and Patsy Ruth, the histrionic honors must easily go to John Miljan, as a delightful "nut with a loose bolt," and Douglas Gerard as a "British subject." Their work was consistently superb. Neither Blue nor Miss Miller were as convincingly as usual.

Paul Panzer is fairly good, and Lee Moran makes the most of a mere bit.

The photography of Byron Haskins is great, and his remarkable shots and angles are the only things you'll take home with you.

A surprise ending attempts to explain away the preceding improbabilities, but as long as Warners were making that type of picture they could well have eliminated that tag excuse. As it is, it leaves a flat taste in your mouth.

However, it's all in fun and thrill, and if you take it in that spirit you might get a huge kick out of it—I imagine.

Bruckman Directed 'Horse Shoes'

In the criticism of Monty Banks' latest comedy feature, "Horse Shoes" Hollywood TOPICS inadvertently gave credit to Gil Pratt as the director. We take pleasure in rectifying that error. Clyde Bruckman was the most desiring megaphone juggler on "Horse Shoes."

Looking Ahead in the Comedy Field

Al Christie a Decided Success in the Comedy Field



AL CHRISTIE

It is a long cry from the days sixteen years ago when the movies were pretty young, when the picture of Al Christie, seen on this page, was taken in the salt marshes of Staten Island where Christie was directing some "wild west" pictures.

The change in the comedy procession is seen in the big organization and large program which is under way at the present time by

the Christies and Educational Film Exchanges which release the entire Christie Comedy product in the United States and Canada. On the page also are seen the Christie Brothers, Al and Charles, as they now appear, together with Earle W. Hammons, president of the Educational Films Corporation, with whom the Christie organization has been happily associated now for nearly seven years.

The association between Mr. Hammons and the Christies began seven years ago when Mr. Hammons' company branched out into the wider field of two-reel comedy distribution, having previously dealt over a period of years in Educational subjects and other films, notably the Robert C. Bruce scenic pictures. The growth of Educational as the largest company dealing exclusively in short films was then phenomenal. No pictures are sold more than two reels in length, but in these two-reel pictures are many which merit the term of "features in two reels."

It is well known that the comedies which the Christies produce for Educational, from a point of view not only of production expense and value and popularity of stars and stories, but also from the angle of distribution, namely the



AL CHRISTIE, E. W. HAMMONS AND CHARLES CHRISTIE

number of theatres in which they play regularly, rank well above many so-called feature productions of greater length.

Although Christie has seen a great many changes and developments during the sixteen years mentioned, he does not care to discuss them but rather is considering what the new trends will be in the short comedy field. It is particularly important for the comedy people now and for the next season, he says, to keep not only abreast of the parade but ahead of it in story ideas, for the reason that there are so many full feature-length comedies made today that the short comedy must top it to be successful.

This is done successfully and will continue to do so, Christie believes, by the quality of the two reel ideas presented, by the calibre of the people playing them and by the snappy cutting and titling which puts over

the stuff of the two-reeler in a banging fashion.

The two-reeler has to make its point twice as fast as the feature. That's why the people with two-reel training have been so successful in climbing the ladder of fame in the industry. They have learned spacing and putting over points with no lost motion. The two-reel comedy is going forward in class and entertainment value every day. Some of the keenest minds in the business are making two-reel comedies.

And audiences continue to demand them, in spite of a tendency which developed two years ago in theatres to add big expensive stage acts and cut out the comedy. Many of the expensive stage acts have flopped badly in entertainment and laugh value, and the two-reelers—the good ones—have come back stronger than ever in public estimation.

'NOTHER SCREEN BRIDE

Marie, the precocious Prevost, is now busy on "The Night Bride," for Metropolitan. E. Mason Hopper at the megaphone; Harrison Ford the obvious spouse.

ONE OF THE BIRDS

Of Christie comedy and sundry other fame, John Stepping, veteran trouser and baseball fan, is now on "The Gay Old Bird" for Warner's. We always did suspicion the ethical status of good old Jawn. And now—the pudding's proof!

"Lea Lyon," an Edward Sloman production starring Mary Philbin, from the noted stage success by the French author, Max Brody.

Michael Cudahy, 19-year-old millionaire sheik, seems to be running riot with our young film actresses. Even Clara Bow and Joan Crawford were reported as falling for his clinking charms. Now it is Marie Astaire—"the little-bride-that-was-to-have-been"—who is weeping over her abruptly terminated romance. Mamma stepped in again and sonny boy wound up in the Santa Barbara jail. On the photograph he gave Marie young Cudahy is reported to have written. "Don't lose your sense of humor." Wasn't that sweet and lovely of him?

* * *

"Thunderhoofs," a novelty production directed by Henry MacRae.



Al and his one-eared pinto making "Westerns" on Staten Island when the industry was in its infancy.

SCREEN and STAGE

Attractions - What They Are - Where They Are

THEATRES

Los Angeles

BELASCO, 11th and Hill Sts.—
"The Dove."
BELMONT, Vermont at First St.—
"I'm Sitting Pretty."
(Opens January 16th.)
BILTMORE, Fifth and Grand St.—
"Old English."
EGAN'S, Figueroa at Pico—
"White Collars."
MASON'S, Broadway at 2nd.—
"The Passion Flower."
(Opens January 17th.)
MOROSCO, 744 S. Broadway—
"Kiss in a Taxi."
ORANGE GROVE, 703 S. Grand—
"One Man's Woman."
PLAYHOUSE, Figueroa at 9th.—
"Loose Ankles."

Hollywood

EL CAPITAN, Hollywood Blvd.—
(Dark)
HOLLYWOOD PLAYHOUSE,
Vine St.—
"Alias, the Deacon."
(Opens January 24th.)
MUSIC BOX,
Hollywood Blvd. at Gower.—
"Music Box Revue."
WILKES VINE STREET, Vine St.—
"The American Tragedy."
(Opens January 19th.)

(On the Screen)

ALHAMBRA, Hill at 7th—
"The Black Pirate."
BROADWAY PALACE,
Between 6th and 7th—
"The Nervous Wreck."
CRITERION, 7th and Grand—
"Love's Blindness."
LOEW'S STATE,
7th and Broadway—
"White Black Sheep."
METROPOLITAN,
8th and Broadway—
"Man of the Forest."
MILLION DOLLAR,
3rd and Broadway—
"The Scarlet Letter."
RIALTO, 8th and Broadway—
"The Popular Sin."
CARTHAY CIRCLE,
Carthay Circle—
"What Price Glory."
FIGUEROA,
Santa Barbara and Figueroa—
"Faust."
FORUM, 4050 West Pico—
"Beau Geste."
EGYPTIAN, Hollywood—
"The Better 'Ole."
TALLY'S, 833 S. Broadway—
"The Third Degree."

The CINEMA

Four big features hold over this week—"The Scarlet Letter" at the Million Dollar Theater; "What Price Glory" at The Carthay Circle; "Beau Geste" at the Forum and "The Better 'Ole" at Grauman's Egyptian. New attractions are "Love's Blindness" with Tony Moreno at the Criterion; "The Nervous Wreck" at the Broadway Palace; "The Black Pirate" at the Alhambra; "White Black Sheep" at the Loew's State; "Man of the Forest" at the Metropolitan; "The Popular Sin" at the Rialto; "Faust" at the Figueroa and "The Third Degree" at Tally's.



Jannings in "Faust"
The Figueroa is offering the European version of the opera "Faust," with the always interesting Jannings in the role of Mephisto. Murnau, director of the "Last Laugh," was the director of "Faust," and is now in Hollywood, making his first American picture.

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"Scarlet Letter" Holds Over

Lillian Gish in "The Scarlet Letter" is still drawing capacity houses at the Metropolitan and in its third week. Frank Newman's prologue and Leo Forbstein and his orchestra are the added attractions.

Soon To Go

Those who haven't seen "The Better 'Ole" at Grauman's Egyptian had better move along fast now as it closes Sunday, January 23. Sydney Chaplin in the famous characterization of "Bill," taken from Bruce Bairnsfather's popular cartoon, continues to roll up an evening of laughs. The Vitaphone, "chattering movies"—features George Jessel, Elsie Janis and others.

Haver and Ford Laugh Getters

"The Nervous Wreck" with Phylliss Haver and Harrison Ford is still the big laugh getting attraction at the Broadway Palace. This great comedy is based upon the play of the same name which had such a splendid run in New York and elsewhere.

Ever Popular "Glory"

"What Price Glory" Stalling's great war epic, taken from the play, is continuing blithely at the Carthay Circle. Dolores Del Rio, Victor McLaglen and Edmund Lowe have the leading roles. Jack Laughlin presents a prologue featuring the Kosloff dancers and another feature is Elinor's Concert orchestra.

Forum Holds "Beau Geste"

Percival Wren's great novel of mystery, war and adventure has proven one of the biggest of box office attractions. The cast includes such popular players as Ronald Colman, Noah Beery, Ralph Forbes and Neil Hamilton.

Barthelmess Back Again

Richard Barthelmess is back with us again in a new picture "The White Black Sheep." It is reputed to be one of his best and was directed by Sidney Olcott with a cast headed by Patsy Ruth Miller. Thousands of extras were used and two Arabian cities were built especially for the production. All this at Loew's State.

Patsy Again

Patsy Ruth Miller not content with holding down the screen with Barthelmess at Loew's is sharing honors with Monte Blue in "Wolve's Clothing" at the Uptown. This is an unusual picture for Patsy as she wears a blonde wig.

Vidor and Nissen

Florence Vidor and Greta Nissen in "The Popular Sin" are well worth traveling to the Rialto to see. We are not going to tell you what sin is so popular and you will have to go to the Rialto to find out.

Pirates and Pirates

Douglas Fairbanks in "The Black Pirate" with beautiful Billie Dove as the rescued lady continues to send shivers up and down one's spine at the Alhambra. A notable cast supports Mr. Fairbanks and includes Anders Randolph, Sam de Grasse and Donald Crisp.

Glyn Captures 'Em

Elinor Glyn's novel "Love's Blindness" is holding forth at the Criterion. Antonio Moreno heads the cast and this time is not a Latin.

He Man Feature

Jack Holt busts forth in another Zane Grey story, "The Man of the Forest" this time at the Metropolitan. Georgia Hale is his winsome leading woman and Warner Oland is the black hearted rascal. Ben Black has a lot of new musical treats and Jack Partington presents a tabloid musical show entitled "Spicy Surprises."

The STAGE

Two new plays open this week of vastly different and contrasting character. One is "The Dove" opening Friday at the Belasco with Richard Bennett as the romancing Mexican and the other is "Loose Ankles" which opened Monday evening at the Playhouse. Others following right along are "I'm Sitting Pretty" opening at the Belmont on January 16 and the two new houses on Vine street: Wilkes Vine Street theater will open the 19th with Drieser's "The American Tragedy." The Hollywood Playhouse will announce date and attraction within a few days. The El Capitan and the Majestic remain dark. Mason opens Sunday with "The Passion Flower." Other attractions are "Kiss in a Taxi," at the Morosco; "White Collars" at Egan's; "Old English," at the Biltmore and "One Man's Woman" at the Orange Grove.

Willard Mack's play "The Dove" which had such a long run at the Empire theater in New York opens Friday night at the Belasco. Richard Bennett will be seen in Holbrook Blinn's New York York role with Dorothy Mackaye in his support. Other members of the cast are John Junior, Maude Truax and John Stokes.

Belasco Offers "The Dove"

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Playhouse has "Loose Ankles"

The successor to "The Cradle Snatchers" opens at the Playhouse Monday night. It is a new farce and entitled "Loose Ankles." The production is under the direction of Lillian Albertson and the cast includes Allan Connor, Nancy Car-

(Continued on Page 22)



By Dr. L. P. Clarke

Reduce-itis, our greatest present day FAD, seems to be worrying, or at least irritating, a lot of people, especially the women. To be FAT means to shorten the prospects of life, but there is quite a difference between overweight, underweight and normal weight. The phrase, "Gentlemen Prefer Blondes" should be changed to "Gentlemen Prefer Bones," at least that would be the conclusion after hearing of so much illness and even death traceable to the desire to become a Slim Princess. I frequently have patients whose syndrome complex (total of symptoms) is traceable directly to the time when they took one of the many reducing agents on the market, that they might be rivals of the other ones of the fairer sex who were supposed to be the "nearer the bone the sweeter the meat" kind.

It is dangerous to attempt reducing by the use of any of the drastic agents or without the care and recommendations of a doctor who is experienced in the correct methods of proper reducing. A number of the reducing agents on the market contain THYROID extract or the dessicated gland. This is similar to the secretion given out by the thyroid in the human body, which is considered one of the most important of the ductless endocrine glands. This thyroid secretion influences OXIDATION growth, both physical and mental, and is closely related to nearly all the other endocrines (internal glands of secretion), especially the ovaries, testes, adrenals, pituitary and thymus. All the endocrine glands are so closely related to each other that any disturbance in one will influence the others to a greater or lesser degree (increase or decrease their normal activity). It is on account of this condition that an excess of thyroid taken into the body will throw out of balance the normal activity of the other glands. The reducing agent, containing the thyroid compound, will reduce one's weight, but when you have reduced to the desired weight so much harm has been done in disorganizing the endocrine balance that a pathological sequence has developed which is very serious.

We have a great respect for the endocrine glands of secretion and particularly the THYROID gland and anyone that would meddle with the function of this gland, when in a normal condition, is trespassing to a serious degree upon the wel-

fare of the owner of the gland. Therefore if you are taking, or about to take, a compound or agent for reducing that contains thyroid you are paving the way to an endocrine gland imbalance that is liable to wreck your health and perhaps your life.

There is only one logical way to reduce without ill results, but this is only possible by prescribing the proper dietary to each individual according to their age, method of living, extent of obesity, physical and pathological condition and including the essential physical exercise necessary. You might consider yourself overweight, due to some arbitrary scale of height and weight at certain ages, but in reality you might be normal according to your own particular individual needs. These so called weight tables are only approximate and a large boned person of a given height and weight and age could be underweight while a small boned person of the same height, weight and age would be overweight and a medium boned person of the same scale, normal weight. There are no two individuals alike, so you cannot judge yourself by someone else or by an arbitrary scale. If your doctor tells you that you are in good health even though you think you are carrying a few excess ounces, I would certainly leave well enough alone and not attempt to catch someone's else husband by attempting to reduce to acquire that elf like figure that you hear about and presume that gentlemen prefer. It is human nature to want to be that which we are not.

Excess avoirdupois is dangerous, there is no argument about that. True overweight does shorten the prospects of life and health. Fat persons, while commonly supposed to be jolly and happy, are not necessarily in the same condition physically as their disposition advertises. As a rule their resistance is easily broken down and they are unable to put up a strong fight on account of their handicap of excess tissue.

An overweight person, and there is no misunderstanding a case of true obesity, should by all means attempt to reduce but only under the care of a competent DIETITIAN. Remember that it is not practical to reduce drastically in a short time because that is nearly always followed by harmful results. A steady loss of weight over a period of time is the ideal way —

maintaining firm, useful and healthy tissues but throwing off the super cargo that is of no useful benefit and only a burden to the entire system. This can be accomplished without lowering the vitality or disrupting the normal endocrine balance. It requires a change of habits, an exertion of the will power, a different mode of living and eating but nothing that the individual cannot do without finding it a pleasure. Anything worth while is worth some effort. It is simply a systematic procedure including the limiting of excesses of diet but supplying sufficient to carry on the normal function of digestion and elimination, with just enough calorific content to sustain normalcy without a weakening or straining of the system.

Most overweight persons like to eat, and love food better almost than life itself. These persons should remember that you cannot put out a fire with oil. If your weight has been added since middle life and still piles up it is almost certain that you are digging your grave with your teeth and you should be ashamed of the act. On the other hand, if you are one of the many that put on weight no matter what or how little you eat, then it is more than likely a case of endocrine gland involvement or the sequence to some former pathological condition and the greater need that your condition be considered by a doctor before you try any method of reducing. There are very few people overweight that cannot healthfully reduce after a careful diagnosis is made and a procedure followed. A lean horse for a long race holds a lot of truth.

Stage and Screen

(Continued from Page 21)

roll in the leading roles and Marjorie Bennett, William Raymond, Ken Brown and others supporting.

"White Collars" Ends Soon

Edith Ellis' long run comedy, "White Collars" at the Egan Theatre has at last entered the last week of its run. The succeeding attraction will be "Applesauce," a comedy by Barry Connors.

Oh! "The Kiss in a Taxi"

A. H. Woods comedy success "The Kiss in a Taxi" continues to please at the Morosco and has proven to be one of that theater's outstanding successes.

Drama of The Tropics

The Orange Grove is still playing to big houses with that interesting drama of the tropics, "On Man's Woman." Harland Tucker, Mabel Forrest and Claire Du Bré are featured in the cast.

George Arliss Pleases

The third week of George Arliss in "Old English" is under way and this Winthrop Ames production. John Galsworthy's play has been one of the Biltmore's most pleasing and interesting attractions. Others in the cast are Molly Johnson, Henrietta Goodwin and Lillian Brennard.

Vaudeville

Wanda Hawley's Debut

The new bill at the Orpheum headlines Wanda Hawley who is well known in screenland. For her stage debut she has selected a sketch entitled "The Wedding Ring" written by Al Boasberg. Others are Jerry and Her Bab Grands, a 1927 edition of this pian quartet; Pearl and Violet Hamilton and Jessie Fordyce with a company of girls in "Playtime" by Tom Howard; Pisano, wonderful marksman, assisted by Charlotte Cochrane; Harry Lang and Benice Haley in "Who Is Your Boss" and Sybil Vane, petite prima donna, assisted by Leon Domque at the piano. Walter Brower and the Kitaros complete the bill.

Queen Marie's Entertainers

An echo of Queen Marie's vision is found at the Hillstreet Theatre where the California Collegians, entertainers of the Queen on board the Leviathan, are topping the bill. Joseph B. Stanley, in his farcical hit "Waiting" is another feature. Dezso Retter, the man who wrestles himself; Hollingsworth and Crawford in "What Price Bob"; Ed and Lee Travers, acrobats and Quick and Sudden complete the vaudeville. "Pals in Paradise," Peter B. Kynes stories with Marguerite de La Motte, John Bowers, Rudolph Schildkraut and May Robson in the cast.

Pantages Features Corbett

James J. Corbett, who forsook the rosined ring for the easier paths of the monologist, is the headliner with Bobby Barry at the Pantages. Other entertainers at the Six Bonhairs, Verna Hawort and company, The Paris Sisters and Alexander and Geraldine Miller and company. The screen feature is Lon Chaney in "Flesh and Blood."

At the Vaudeville Houses will find "The Collegians" heading the Hillstreet; Wanda Hawley, in screen fame, at the Orpheum and James J. Corbett, former pugilist and monologist at Pantages.



Camera!



BY PAUL H. ALLEN

PUBLICITY-CAMERAMEN

In collecting the data for "THE LENDAR" the writer has had occasion to call on each of the studios listed and the publicity departments had the names of the cameramen and gave them to me at once with the exception of Universal. But, at Universal the publicity department gave all information EXCEPT the cameramen, and to the inquiry for the names of these men this answer was given: "WE CANNOT NAME CAMERAMEN ON ANY UNIVERSAL PICTURE. OUR POLICY IS NOT TO GIVE PUBLICITY TO THEM." Personally I cannot believe that Carl Laemmle is as narrow-minded as to issue an order as asinine as this, nor of any of the department heads that I had the pleasure of meeting, personally. For among many cameramen employed in the making of Universal pictures at present, I personally know the best of them to be the highest type in that are now in the profession. Roy Hunter, the chief photographer of the lot, is one of the finest men so employed in that capacity on any lot. And among the bigger factors on the lot there are two who at one time were cameramen, and good ones, too. Universal has always been looked upon as a school for training, for nearly always when one of their employees developed latent talents and started on the way to success, everyone it seemed, could see it except those in charge of Universal. And oftentimes when a mere matter of a few dollars intervened they were let go to the competitive company. In any other business in the world the executives in charge are anxious to develop talent among their own employees, for loyalty and interest is a concern among all of its employees is a most desirable feature. In any other business would advance men, out of the ranks, for they know the firm's ways of doing things and given proper support can add greatly to the lustre of a firm's name. How can a man give what he possibly can in effort and ability, when he doesn't know from day to day the next when there is going to be a change of executives, who will oust all who are not of his clique?

One of the most important fea-

tures in this industry, to the individual and the company is publicity, of the right and constructive kind. Publicity is what the industry hinges upon, and why, WHY of all persons who are really vitally important in the production of motion pictures should that most important one, THE CAMERAMAN, be left out?

Just because "the policy is not to give publicity to them," no, I fear there is a deeper laying reason than expressed in those few words. The cameraman is the poorest paid man in the industry today, in comparison to his real worth. No other individual has that particular responsibility of getting the ACTUAL PICTURE as conceived by the director and as portrayed by the players. After all it is only through the cameraman's own individual efforts that motion pictures are possible. The LEAST that you can give him is a break in the publicity.

A. S. C. ASKS ACTION ON CREDIT TITLES

The American Society of Cinematographers once again takes up the battle against the removal of credit titles by the theaters. The following letter was sent by Daniel B. Clark president of the American Society of Cinematographers, to Eli Whitney Collins, president of the Motion Picture Theater Owners of America.

Mr. Eli Whitney Collins, president, Motion Picture Theater Owners of America, New York City.
Dear Mr. Collins:

For some time past, our attention has been called to the practice of exhibitors in various theaters in different parts of the country in cutting the credit titles from the prints shown by them. These eliminations have included the names of the cinematographers; hence our interest.

Since they are a basic and one of the most important factors in the making of a motion picture, the cinematographers feel that, as a reward for their artistic and practical efforts, they have the right to have their names remain on the credit titles. That the producers and distributors themselves are of the same opinion is indicated in the fact that these names were prominently placed there in the first place. With the cinematographer thus recognized by those

who produce motion pictures, we are not approaching the situation from the angle that the exhibitor is not vested with the authority to arbitrarily cut away these credit titles. Rather we would, officially through you, appeal to these exhibitors' sense of fair play to leave these titles intact. The only logical argument that has ever been advanced in defense of the practice is that the procedure is necessary to save time; yet when it is realized that but a few seconds are gained, such an argument obviously is fallacious.

We have contributed so much to the general progress of films, and we have worked so long and hard in doing so, that we feel that we are justified in asking exhibitors to preserve this screen recognition which, we believe you will agree, we richly merit.

Trusting that you will receive this in the spirit in which it is rendered.

Sincerely yours,

(Signed) DANIEL B. CLARK,

President, American Society of Cinematographers.

This is the second time in the life of the A. S. C. that this matter has been brought before the exhibiting body.

The first time was over the deleting of the camera credit titles in Ingram's "Conquering Power," photographed by Johnny Seitz. At that time Ned Van Buren, then president of The Motion Picture Photographers Association of New York took it up with the theater, and the theater manager's answer at that time was that it took too much time to show the credit titles. It was called to his attention that in the four shows per day that it only took three minutes per day over his four shows at the speed he was averaging for all his shows. For a while the managers left the credit titles on, then gradually started cutting them off again. The chief fault that I have found, is that once they have been cut off by some theater they seldom ever find their way back into the release print.

I still have the original correspondence between Ned Van Buren, the American Society of Cinematographers and the theater in New York City, as I at that time was one of the Board of Directors in the Motion Picture Photographers Association.

Johnny Arnold, A. S. C., is in the midst of "Mr. Wu," under the direction of Bill Nigh. He was working on one of the most elaborate interior "exterior" sets I have ever seen, the day I visited the M.-G.-M. lot. He had a couple 48-inch high intensity acers working, they surely were the "cat's meow." The trusty blue glass showed full sunlight intensity from them.

To those of you who have not as yet secured a copy of my comparative filter exposure chart, just the right size to fit in the card-holder on the side of your B & H camera. It gives the relative exposure on regular and panchromatic stock as compared with your regular exposure. Comparative tests of ten filters on one roll of stock showed no appreciable difference in printing density. They are free, no foolin', to all cameramen, cinematographers and motion picture photographers who write in to me for them.

Edgar Lyons is now with that w. k. friend of mine, "Mous" Schlank, filming the Bohhy Ray and Al Alt comedies. He moved his trusty B & H over from the West Brothers place after having made eighteen two-reelers for them. Utopia! Eddie, Utopia!

J. O. Taylor has moved over to the Paramount lot, according to information at the camera department. Haven't had a chance to see "J. O." for I want to ask him how the salt water got into the dissolving mechanism of my B & H down Florida some time back. It's all right "J. O." I heard about how you lost all of your sleep one night bailing out the juice from Biscayne Bay.

Henrick Sartov out at M.-G.-M. is the proud possessor of the only B & H Model "C" on the West Coast. It is a mighty fine looking job, and from "peeks" I took thru it, mine will be taking a trip to Chicago for a rejuvenation.

Ye Editor has been in the "wilds" of Arizona, on a mission of mystery through the holidays, so I didn't get a chance to wish you the usual and customary greetings of the season. So better late than never, "here's how!"

THE CALENDAR

A Weekly Summary of Filmdom's Activities

Edited
by
Paul H. Allen

Central Casting Corp., HO-3701. Dave Allen, Mgr., 2nd Floor Guaranty Bldg.

Studio	Story	Star	Director	Asst. Director	Cameraman
Associated Exhibitors CA. 2120	"Wedding March"	Von Stroheim	Von Stroheim	Louie Germanprey	Gordon Pollack, A. S. C.
Cecil B. DeMille EM. 4131—EM. 9141 (Wm. G. Crothers, Casting) (Dorothy Hass, Asst.)	"King of Kings" "Little Adventuress" "White Gold"	All-Star All-Star Jetta Goudal	C. B. DeMille Wm. DeMille Wm. K. Howard	Frank Urson Bill Reynold Gordon Cooper	Pev Marley Chas Boyle Lucien Andriot
Chadwick—HE. 4111 1440 Gower	"Terror of Bar X"	Bob Custer	Percy Pembroke	Harry Crist	Ernie Miller
Chas. Chaplin—HE. 2141	Dark.				
Christie—HO. 3100 (Dixie McCoy) 6100 Sunset 3 P. M. to 4 P. M.	"Sailor Beware" "Duck Soup" "Chicken Feathers" "Untitled"	Billy Dooley Bobby Vernon Ann Cornwall Neil Burns	Bill Watson Bill Watson Walter Grahn Gillstrom	Bill Holland Bill Holland Perry D'Arcy	Phillips and Jacquemin Phillips and Jacquemin Wheeler and Sullivan Peterson
Columbia—HO. 7940 William Mayberry 1438 Gower St.	"Four Girls"	All-Star	Wm. J. Crant	Joe Cook	Norbert Brodin, A. S. C.
F. B. O.—HO. 7780 (Jack Votion, Casting) 11 A. M. to 12:30 P. M.	"Wise Crackers" "Sonora Kid" Elk Special "Salvation Jane" "The Outlaw"	All-Star Tom Tyler Conway Tearle Viola Dana "Ranger" (Canine)	Del Andrews Bob Delacey Ralph Ince Phil Rosen J. P. McGowan	Sam Wilson Wm. Cody Jimmy Dugan Ray McCarey Mack Wright	Philip Tannura Nicholas Musuraca, A.S.C. Al Seigler Lyman Broening, A.S.C. Joe Walker
First National—GL. 4111 Burbank, Calif. (Dan Kelly, Casting)	"The Runaway Enchantress" "Long Pants" "The Notorious Lady" "Bayo Nuts"	Sills-Astor Harry Langdon Lewis Stone—Ann Rork Barbara Bedford All-Star	John Francis Dillon Frank Capra King Baggot Del Lord	Marte Faust Frank Halliday Ben Silvey Bob Ross	Charles Van Enger, A.S.C. Lesley-Kerchner James Van Trees, A. S. C.
Fox—HO. 3300 (James Ryan, Casting) (Joe Egil, Comedy) 1401 N. Western Ave.	"The Secret Studio" "Ankles Preferred" "7th Heaven" "Whispering Sage" "Broncho Twister"	Olive Borden Madge Bellamy Gaynor-Farrell Buck Jones Tom Mix	Harry Beaumont J. E. Blythstone Frank Borzage Scott Dunlap O. O. Dull	James Dunne Jasper Blythstone Lou Borzage Ted Brookes Wynne Lacey	R. J. Berquist Glenn MacWilliams, A.S.C. Ernest Pommer Reginald Lyons, A.S.C. Daniel B. Clark, A.S.C.
Metro-Goldwyn-Mayer EM. 9133—EM. 9111 (Cliff Robertson, Casting) 9 A. M. to 5:30 P. M. Culver City	"The Mob" "Tillie the Toiler" "Mr. Wu" "Old Heidelberg" "Frisco Sally Levy" "The Branding Iron" "Red, White and Blue"	Eleanor Boardman- James Murray Marion Davies Lon Chaney-Renee Adoree Ramon Novarro Sally O'Neil Aileen Pringle-Lionel Barrymore Carl Dane	King Vidor Hobart Henly William Nigh Ernst Lubitsch William Beaudine Reginald Barker Sam Woods	David Howard Smith M. K. Wilson Anderson Schenck Red Golden	Henry Sharp, A. S. C. Reed Will Balles-Geo. Nogle John Arnold, A. S. C.- Van Dyke John Mescal-Al Lane Max Fabian-Walter Bader Percy Hilburn-Harold Libstein Clyde De Vinna, Ira H. Morgan, A. S. C., Reggie Lanning
Metropolitan—GR. 3111 (Patricia Foulds, Casting) (Nora Ely, Casting for Lloyd)	"The Night Bride"	Marie Prevost	E. Mason Hopper	C. Coleman, Jr.	Dewey Wrigley
Paramount—HO. 2400 5341 Melrose (Fred Datig, Casting) 11 A. M. to 1 P. M.	"Children of Divorce" "Evening Clothes" "Afraid to Love" "Special Delivery" "Louie the Fourteenth"	Frank Lloyd Adolph Menjou Florence Vidor Eddie Cantor Wallace Beery	All-Star Luther Reed E. H. Griffith Wm. Goodrich James Cruze	Otto Brower Richard Blaydon E. Goetz Henry Hathaway Harold Schwartz	Vic Milner, A.S.C.- Frank Titus Hal Rossen-Warner Cruze J.O. Taylor-Fred Anderson Harry Hallenberger- Robert Pittick Al Zinks-L. O. Huggins
Roach—EM. 1151 (Molly Thompson, Casting) 1 P. M. to 3:30 P. M. Culver City	Dark.				
United Artists HO. 7901	"Camille" "Naughty Carlotta"	Norma Talmadge Constance Talmadge	Fred Niblo Marshall Neilan	Lucky Humberstone Tom Held	Ollie Marsh George Barnes, A. S. C.
Universal City (Wm. Cahill, Casting) 11 A. M. to 1 P. M. HE. 3131 (Harold Dodds, Asst.) HE. 3151	"The Claw" "Uncle Tom's Cabin" Fast and Furious" "The Cat and the Canary" "Hey Hey Cowboy" "The Collegiates"	Norman Kerry, All Star Reginald Denny Laura La Plante Hoot Gibson Lewis Gulliver	Sidney Olcott Harry Pollard Melville Brown Paul Leni Lynn Reynolds Nat Ross	Reiter and Fabian Messenger-Kurland and Brown Voshell Victor Nordinger Welford-Bessebach Tyler-Nordfleet-Friedberger	NOTE: Cannot name cameramen on any Univer- sal Pictures, as their policy is NOT to give publicity to them. (?)
Warner—HO. 4181 (Freddie Schuessler, Casting) 9 A. M. to 5:30 P. M.	"Million Bid" "White Flannels" "Matinee Ladies" "The Girl" "The Gay Old Bird" "Bitter Apples" "Hills of Kentucky"	Delores Costello All Star Mae McAvoy Patsy Ruth Miller Louise Fazenda Monte Blue All Star	Alan Crosslan Lloyd Bacon Byram Haskins Chuck Reisner Herman Raymaker Harry Hoyt Howard Brotherton	Gordon Hollingshead Ted Stevens Henry Blanke Sandy Roth Eddie Sowder Ross Lederman Ted Stevens	Hal Mohr E. B. DuPar, A.S.C. Frank Kesson David Abel, A.S.C. Virgil Miller Hal Mohr Frank Kesson

1927 Baby Stars

(Continued from Page 16)

SALLY RAND is destined to become a comedienne, since she is being groomed by Producers Distributing Corporation to take the place left vacant when Vera Reynolds was elevated to stardom. Vera Reynolds, by the way, was a Wampas baby star, too. Sally is a decided blonde and her ability as a comedienne has been marked in several productions under the P. D. C. banner. In the last year she has played parts in "Red Dice," "The Clinging Vine" and "Braveheart." Her contract has just been renewed for another year and she is scheduled for big featured parts in three pictures within the next four months.

—O—

RIS STUART is Scotch-Irish, born in Brooklyn and educated at St. Michael's Convent, Baybridge High School and a secretarial college. She began business life as a secretary, but her sheer beauty, poise and grace was discovered by a nationally prominent jewelry concern which sought her to pose for its magazine advertising. Her photographs attracted widespread attention and she became known as the "magazine advertising girl." First she took small bits and parts in New York film studios when she wasn't busy with advertising photographs. Her work attracted attention of B. P. Shulberg, associate Paramount producer, and she has just completed a prominent role in Bebe Daniels' picture, "Stranded in Paris." Paramount has ambitious plans for assisting Miss Stuart up fame's ladder.

—O—

ADAMAE VAUGHN, who was a Wampas baby star in 1923, has come to the forefront largely in the last year. Adamae was born in Kentucky two years prior to her sister, Alberta's advent, attended public and high school in Huntington, West Va., and graduated from the Mary Baldwin Seminary in Staunton, Va. The two sisters got their first film work as extras in George Melford's

production, "The Faith Healer." Worthwhile opportunities first came to Alberta and Adamae acted as her manager and chaperone during her sister's rise to prominence. Adamae has played numerous parts and several leads for F. B. O. with whom she was under contract while Alberta was and F. B. O. star. She is blonde, taller and more sedate than Alberta and at present is freelancing.

—O—

MARTHA SLEEPER, 16-year-old movie comedienne, was elected a member of the group of Wampas baby stars for 1927, at a meeting of the Wampas film publicity men's organization, held Monday night.

Miss Sleeper succeeds to the place left vacant by the resignation of Jean Navelle. Miss Navelle found it necessary to relinquish her newly won honor because of ill health.

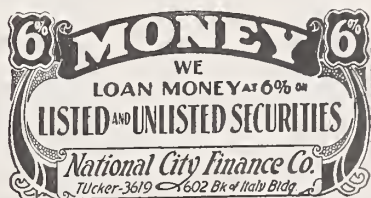
The new baby star began her stage career early in life, appearing as a dancer at Carnegie Hall, and the Metropolitan Opera House in New York, at the age of 10. She is now playing in Hal Roach comedies. Miss Sleeper is a daughter of the late William B. Sleeper, former Montana Congressman.

Circus Picture

(Continued from Page 1)

poning release of the big circus. Famous is simply marking time but, on the other hand, but a short while back counsel for Ringling brought an injunction against F. B. O. from billing a picture of theirs as "Bigger Than Barnum." At that time F. B. O. complied rather than face prolonged legal difficulties.

"Flight," by Ralph Blanchard, a former U. S. army officer, to be directed by Emory Johnson as his second Universal production.



Von Stroheim

(Continued from Page 9)

crabs about "the movies going to the dogs and then—but what's the use."

Von Stroheim gets the maximum amount of emotion out of his actors and actresses and the ones with any degree of wisdom are anxious to be cast in his pictures. To the old tried troopers a Von Stroheim picture means an added touch of glory, to the novice an open road to fame.

IT MAY or may not be true that Von Stroheim shivers when a black cat crosses his path, but anyone that will put a hundred extras, a mule, a pony, a great Dane dog, a dozen or more Japanese Spaniels and several roosters—to say nothing at all of the necessary furniture and the surplus amount of champagne coolers full of ice on one set with a large amount of action, is a very brave man. This is no exaggeration but a scene from "The Wedding March."

And so it is that Von Stroheim carries on, always striving for the very best, making many personal sacrifices for the benefit of his picture—only those closest to him know how many.

Please God, give us more directors like Erich Von Stroheim.

OLGA PRINTZLAU TO WRITE CONTINUITY

The engagement of Olga Printzlua to write the continuity for "Help Yourself to Hay," is announced by John McCormick, general manager of West Coast production for First National Pictures. This is by special arrangement with Cecil B. DeMille.

McCormick further announces that the picture, which is from an original story by Dixie Wilson, will be produced for First National by Al Rockett.

Clarence Brown is busy preparing for his production of one of Metro-Goldwyn-Mayer's biggest picture for 1927—"The Trail of '98."

R. A. Rowland

(Continued from Page 1)

Florence Strauss, of the story purchasing department in New York City.

Rowland's visit is primarily to go over 1927 production plans with studio officials. He is especially interested in the preparations being made to film the company's first two 1927 super-spectacles, Richard Barthelmess' \$1,000,000 production, "The Patent Leather Kid," and George Fitzmaurice's first picture under his new contract, "The Tender Horse."

First National recently closed its studio in New York, and transferred all units to the west coast, which means that many additional millions will be spent this year at the Burbank studio. Rowland plans to remain in the west for several weeks.

Drankoff

(Continued from Page 1)

Mr. Drankoff is responsible for many of Russia's outstanding motion picture successes and many of the Russian directors and actors finding great success now in Hollywood owe much of their training to him. Notwithstanding that Mr. Drankoff is both actor and director he will devote his time entirely to supervision. Complete details regarding his plans will be announced next week.

Miriam Cooper

(Continued from Page 1)

ground of mental cruelty. Mrs. Walsh expects to give up her home here and leave for New York immediately. They were married in February, 1917 but according to Mrs. Walsh have been married to each other for some years. My Walsh has just gained a special rectorial honor through his work on "What Price Glory." Last year Walsh, as Miriam Cooper, had been on the screen for some time. Before she retired last year and she was one of our most famous leading women.

**"FLESH
AND THE
DEVIL"**

IS A

**CLARENCE
BROWN
PRODUCTION**



Society



By
Helen Unity Hunter

The aftermath of the holiday season is upon us with its lull of social activity. Mrs. Clarence Brown entertained in honor of Mrs. Evelyn Mayer and Miss Katherine Mayer last Thursday in her Beverly Hills home.

Included among the invited guests were Mrs. Milton Cohen, Mrs. Jack Ford, Mrs. Tom Mix, Mrs. William Russell (Helen Ferguson), Mrs. James Baldwin, Mrs. Jaime de Rio (Dolores del Rio), Mrs. Bert Lytell (Claire Windsor), Mrs. Edmund Lowe (Lilyan Tashman), Mrs. Lillian Fitzgerald, Mrs. Barney Glazer, Mrs. Earle Williams, Mrs. Pearl Canfield, Mrs. Tom Miranda, Mrs. Edmund Carewe (Mary Akin), Mrs. Alice Rinaldo, Mrs. Jack Warner, Mrs. Harry Carey, Mrs. Charles Dorian, Mrs. Frank Gurnsey, Mrs. William de Frees Mann, Mrs. Otto Wildey, Mrs. William Thalberg, Mrs. Irvin Willat (Billie Dove), Misses Lya de Putti, Norma Shearer, Grace Gordon, Katherine Carver, Ruth Collier, Vilma Banky, Greta Garbo and Grace Kingsley.

* * *

Honor Guest at Luncheon

On Wednesday Mrs. Brown was the guest of honor at a luncheon given at the Montmartre by Mrs. Victor Schertzinger, Mrs. Jack Ford and Mrs. Tom Mix. Forty guests were bidden to welcome Mrs. Brown. Many lovely new gowns were seen as the guests were seated at a beautifully appointed table. Among those invited were Mrs. Irvin Willat, Mrs. Barney Glazer, Mrs. Bert Lytell, Mrs. Martinez del Rio, Mrs. William Harrison Dempsey, Mrs. Larry Semon, Mrs. Earle Williams, Mrs. Harry Carey, Mrs. Tom Miranda, Mrs. Otto Wildey, Mrs. Jack Warner, Mrs. Charles Dorian, Mrs. Alice Einaldo, Mrs. William Thalberg, Mrs. Monte Blue, Mrs. Edmund Carewe, Mrs. Edmund Lowe, Mrs. J. Ward Cohen, Mrs. Eugene Brewster, Mrs. William Keefe, Mrs. Oscar Orrell, Mrs. Eugenia Ford, Mrs. Tod Brown, Mrs. William Russell, Mrs. William K. Howard, Mrs. Grace Baldwin, Mrs. M. P. Illitch, the Misses Margaret Reid, Sylvia Thalberg, Grace Kingsley, Minna Wallis, Dorothy Mann, Daphne Marguerite, Grace Gordon, Kathleen Key, Ruth Collier, Katherine Hill, Myra Nye and Doris Ford.

* * *

Garden of Alla Opens

Alla Nazimova has converted her estate on Sunset Boulevard into a luxurious residential hostelry called the "Garden of Alla," and with the financial backing of Dorothy Farnum and her husband, Maurice Barbour, Madame Nazimova will be able to bring to Hollywood one of the finest appointed unit hotels in Southern California. A formal opening climaxed with a dinner to which many of the leading personages of Hollywood were in attendance was celebrated on Sunday.

* * *

Studio Club Dance

The girls of the Hollywood Studio Club held their holiday party at the clubhouse. The orchestra for the gala affair was donated by Mrs. Douglas Fairbanks (Mary Pickford.)

In the receiving line were Mrs. Cecil B. De Mille, Mrs. Arthur Heineman, Miss Marjorie Williams, Miss Betty Van Slyke, Betty Goodwin, Nita Vavalier, Irma Fraser and Betty Roberts.

Edmund Lowe Entertain

The Beverly Hills home of Mr. and Mrs. Edmund Lowe (Lilyan Tashman) was the scene Sunday night of a formal dinner to which thirty guests were bidden. Among those invited were: Messrs. and Mmes. Henry King, H. B. Warner, Lionel Barrymore, Sam Goldwyn, Jack Dempsey, William Armstrong, Earle Williams, John Robertson and Secondo Guasti, Jr.; Mrs. Maud Konrich, Misses Vilma Banky and Florence Vidor and George Fitzmaurice. Miss Banky and Miss Vidor, having recently returned from New York, were gowned in stunning creations which they brought back with them.

* * *

Jane Winton Hostess

Miss Jane Winton, one of the most popular of the younger cinema actresses, was hostess at a dinner party given in the Cocoonut Grove of the Ambassador Hotel Tuesday following New Years. A number of beautiful gowns were worn on this occasion, notably those of Estelle Taylor, Billie Dove, Rosetta and Vivian Duncan, and the hostess.

Miss Winton's guests included Mr. and Mrs. Irvin Willat, Mr. and Mrs. William Koenig, Mr. and Mrs. Herbert Harris, Mr. and Mrs. William Harrison Dempsey, Mr. and Mrs. Charles Maigne, Mr. and Mrs. Gordon Hollingshead, Miss Jeanie McPherson, Miss Marjorie Hollis, Miss Louise Fazenda, Miss Rosemary Cooper, Misses Vivian and Rosetta Duncan, Miss May MacAvoy, Montague Love, Norman Trevor, Harold B. Wallis, Raoul Walsh, Al Kenyon, Robert Agnew and Charles Kenyon.

* * *

Many Dinner Parties Given

This last week has been the occasion of many dinner parties, mostly limited in number, and with honor guests. Those of note were the dinner given by Ben Bard at the Biltmore for Mr. and Mrs. Eugene Brewster and Ruth Roland; the dinner given by Mr. and Mrs. Cary Wilson in their Beverly Hills home in honor of Mr. and Mrs. Alexander Korda, other guests being Mr. and Mrs. John McCormick and Ernst and Victor Vadjia; the dinner at John Gilbert's home on Tower Road, to which he invited Mr. and Mrs. King Vidor, Mr. and Mrs. Donald Ogden Stewart and Mr. and Mrs. Joseph Cohn and Mr. F. W. Murnau's dinner, at which he entertained his "Sunrise" Company, including Janet Gaynor, George O'Brien, Margret Livingston, Charles Rosher, Herman Bing, John Miehle and Eric Hampton. Then there was Bebe Daniels' dinner in honor of her grandmother, the delightful Mrs. George Butler Griffin, to which twenty guests were bidden. Herman Helbush entertained at the Ambassador at dinner in honor of Mr. and Mrs. Otto Wildey, Mr. and Mrs. M. P. Illitch and Carmelita Geraghty were also guests. In their Brentwood Heights home Mr. and Mrs. Robert M. Yost entertained eighteen couple at buffet supper and bridge; Miss Priscilla Dean entertained Virginia Browne Faire, Julianne Johnston, Louella Parsons and Mrs. John Patrick at luncheon; and Mrs. Lynn Reynolds gave a luncheon in her Beverly hills home Thursday for Mrs. Milton Cohn, Mrs. Tom Mix, Mrs. Harry Carey, Mrs. Monte Blue, Mrs. Otto Wildey, Mrs. Jack Ford and Mrs. William White.

Week-End Party

Mr. and Mrs. Ivan St. John entertained Mr. and Mrs. John McCormick in their Whittier home over New Years. After attending the football game the four motored back to the beautiful St. John home in the foothills of Whittier for dinner.

* * *

Entertained at Tea

Mr. and Mrs. Rufus McIntosh entertained in their log cabin home last Sunday. Tea was served around the big log fire place and those enjoying the hospitality were Beulah Livingston, Doris Lloyd, Lillian Gale, Dudley Murphy, George Fowler and Harold Hurley.

* * *

MOTORED SOUTH FOR HOLIDAY

For unusual diversion over the New Year's holiday, Mr. and Mrs. Joseph Schenck (Norma Talmadge) took a party of guests to Coronado. They motored down Saturday and returned on Monday and while there enjoyed the races at Tia Juana on Sunday. Mr. and Mrs. Schenck's party included Mr. and Mrs. Buster Keaton, Mr. and Mrs. Lawrence Wheat, Mr. and Mrs. Arthur Stebbings, Mrs. Rose Berger, Eugene O'Brien, Gilbert Roland and George Jonier.

Mrs. Stebbings and Mrs. Rose Berger are neices of the host, who are visiting in Hollywood for the winter.

* * *

MAYS HAVE PARTY

About a hundred guests were entertained at a garden party given by Mr. and Mrs. Thomas May at their Beverly Hills home New Year's Day. Music and dancing entertained the guests and a buffet supper was served in the summer house. Among those present were Mr. and Mrs. Harry Beaumont, Mr. and Mrs. Robert Z. Leonard, Mr. and Mrs. Irving Hellman, Mr. and Mrs. Lawrence Grant, Mr. and Mrs. William Russell, Mr. and Mrs. William Seiter, Mr. and Mrs. Harry Raff, Miss Sylvia Thalberg, Miss Patsy Ruth Miller, Misses Irene and Edith Mayer and Irving Thalberg.

* * *

LUPINO LANE GIVES PARTY

Marion Davies recently attended the midnight matinee at the Hollywood Music Box Revue as a member of a party of sixteen to whom George K. Arthur was host. Miss Davies, Mr. Arthur and the entire party were guests of honor of Lupino Lane, popular star of the revue.

An imposing array of stars of both stage and screen were on hand at the Music Box matinee, including the Duncan Sisters, Babe Ruth, John Bowers, Marguerite de la Motte, Alberta Vaughn, who gave an entirely new interpretation of the Black Bottom, James Hall, Roy D'Arcy and Armand Kaliz.

* * *

GRID GAME HOSTESS

Miss Marion Davies was hostess at a box party at the football game in Pasadena New Year's Day. In her party were Mr. and Mrs. Guy Price, Judge Douras, Miss Davies' father who is visiting here from New York, Mme. Elinor Glyn, Mrs. George Van Cleve, Misses Norma Shearer, Sylvia Thalberg, Josephine Lederer, Louella O. Parsons, Bebe Daniels, Monte de Brissac, Harry d'Arrast, Harry Crocker, Hobart Henley, Marcel de Sano, Maitland Rice, Matt Moore, Edmund Goulding and Charles Schwab.



HELEN UNITY HUNTER

Immediately after the holidays it is only natural that women's thoughts turn to spring clothes and so from now on we hope to chronicle many of the latest styles for the new year. At the luncheon given in honor of Mrs. Clarence Brown at the Montmartre last Wednesday many lovely gowns were in evidence. Black satin and black velvet predominated with a liberal sprinkling of bright colors and pastel shades. Corliss Palmer was lovely in deep pink with large hat. Dorothy Dwan wore a varied colored costume and Mrs. Fox wore blue. Mrs. Victor Schertzinger, one of the hostesses, Mrs. Clarence Brown, Mrs. Monte Blue, Mrs. Irvin Willat, (Billie Dove), Mrs. Carle Williams, Kathleen Clifford and Lya De Putti all wore black with here and there a splash of color or trimming of brilliants. Mrs. Tom Mix and Mrs. John Ford, the other two hostesses, wore brown. Forty guests, representing the elite of cinemaland, paid homage to the charming honoree, Mrs. Brown.

* * *

There seems to be no set rule for the length of formal evening gowns and at some of the most brilliant gatherings of cinema society lately we have glimpsed many varied lengths from the long trailing maline frock of Claire Windsor to the short ingenue gowns effected by Edna Murphy and Clara Bow. Miss Windor's gown was so odd it deserves mention. The bodice was clinging bead-covered ivory satin well down over the hips and a full skirt of brilliant-spattered maline reaching well to the floor. Two scarlet flowers, one at the shoulder and one at the waist line, added just the touch of color needed, while sheer ivory

hose and ivory satin slippers could be seen through the transparent folds of the long skirt.

* * *

While on the set watching the making of some shot of Edwin Carewe's special, "Resurrection," we fell to admiring a beautiful panvelvet, rose-colored gown worn by Rita Carewe. It is made in the mode of the day, with a stomacher and a long heavily draped skirt, ending in a sweeping train. Caught on either side with a large pink flower the heavy folds are outlined with a design worked in beads and silk. This costume gives the vivacious Miss Carewe dignity and poise while a beautiful blonde wig of long hair and curls pinned on one side undoubtedly added to her charm. We believe this young person will bear watching, as it was whispered that she might play in Adolph Menjou's next picture.

* * *

Now that we are on the subject of old-fashioned gowns it is in keeping to mention the costume we say Zasu Pitts wear in a scene of her latest picture with Wallace Beery, "Casey at the Bat." The action takes place in the early part of 1900 and calls for long gowns much beribboned and befrilled. The dress we saw was long and full with long sleeves, small waist and high neck. An odd shawl cape with a high stand-up collar and a small round hat perched on the top of a large pompadour completed this costume of by gone days. Zasu is rather appealing in this part with a certain wistful beauty, and gives her another characterization to the long list she has to her credit.

* * *

Coming once more to the more modern clothes we would like to describe a lovely spring tailor of Helen Costello's seen recently on Hollywood boulevard. A natty grey

flannel skirt and short boxy coat with a white silk blouse piped in Mexicana red and trimmed with tiny red buttons. A black felt vagabond hat with a grey band, grey fox neck piece and pearl grey hose with black patent sandal pumps. A soft grey envelope purse piped with red patent leather and grey chamol gloves completed this early spring outfit.

The Beverly Hills Horse Show held Saturday afternoon was the occasion for the display of many beautiful fur coats, talliers and riding habits. Dyed Ermine, Stencilled Kid and Pony coats were most popular among the box holders at this event. This exhibit proved the common meeting ground of the four hundred of society and movieland as many horse lovers gave the show their unstinted support.

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BOOKS



By Frank Heim

MAX REINHARDT AND HIS THEATERS By Oliver M. Saylor

Saylor dedicates this fascinating work of almost 400 pages to the city of Salzburg, gem of the Austrian Alps, home of Max Reinhardt, cradle and capstone of his art—very thoughtful as an introduction.

Max Reinhardt, the creator of "The Miracle," has made his entry into the American theater at the psychological moment. He avoids all the false furore over non-essentials and stands for us as the personal embodiment of a living theater.

No man can tell the story of Reinhardt. No matter how broad his sympathies, the subject slips beyond the critic's range at one point or another. Thus we find in this interesting volume articles by famous authors, writers, artists and others, molding a portrait of Reinhardt which is sine qua non in every respect.

With countless illustrations, sketches and projects this work, by virtue of the Catholicity of Reinhardt's achievements offers also a kind of text-book on the modern theater, on the living theater, on its annuals and esthetics.

* * * *

A WANDERER AMONG PICTURES

By E. V. Lucas

This book is essentially one of appraisal and appreciation. It is dedicated really to the enjoyment of a rich—perhaps the richest—legacy of the human spirit. It appeals profoundly to those who love paintings and who to a sound discrimination would add a deeper pleasure in the greatest pictures of the world.

It contains more than seventy beautiful reproductions, and covers the art collections of London, Paris, Madrid, Milan, Florence, Rome, Venice, Vienna, Munich, Dresden, Berlin, Amsterdam, The Hague, Antwerp and Brussels.

* * * *

A PARODY OUTLINE OF HISTORY

By Donald Ogden Stewart

One of the cleverest and most searching of literary parodies, this book was designed to fill the place in America which H. G. Wells' "Outline" holds in England. To do the subject justice would have required the co-operation of all the best American writers.

Mr. Stewart was generous enough to save them the trouble. He has written the history of our country as they might have. And who can tell the difference?

* * * *

THE CASUARINA TREE

By W. Somerset Maugham

Powerful stories of the English who live in the Peninsula and Borneo, on the edge of the jungle, driven by the fires and passions of the primitive yet struggling to maintain the appearances of society, the dictates of the moral code.

It is the sort of thing that Mr. Maugham does best. Masterful characterization in exotic background.

* * * *

TOMORROW'S TANGLE

By Margaret Pedler

Does only one man in ten conquer fairly according to the rule of love? Mrs. Pedler's new novel develops a new theme with that same understanding of men and women which made her novel "Red Ashes" so highly successful.

* * * *

PROSE AND CONS

By Irvin S. Cobb

"Prose and Cons" shows Irvin Cobb at his very best. Divided into two parts, the "Prose" are those delicious asides which have made him the internationally famous humorist that he is.



By "POLYPHEME"

A certain department store in Los Angeles has recently changed the name of its beauty parlor to the "Galerie de Charm."

It is a most beautiful and entrancing place and most certainly merits its name. The "galerie" itself is done in soft pinks and greys and one would only need to spend a little time there to be able to come away with a wonderful sense of beauty and serenity.

The old fashioned "beauty parlor" where one must go only to get the shampoo, curl or facial, planned for service and not beauty is giving way to the more planned salons where beauty meets the eye and permeates the soul.

Then what a lot of thought that title "Galerie de Charm" can command. Instead of seeking only physical beauty, seek also charm. Beauty without charm is like a light without warmth. How many beautiful women are without charm? And how many women are charming and yet not beautiful?

Selecting Toilet Articles

A charming woman will select her toilet articles with care. She will be very sure that her perfumes are delicate and just right for her own individual character. She will always wear the correct shade of powder and rouge, and it will be judiciously used, not "painted." Her makeup will be applied to appear as natural as possible. With the little shops now in existence where one can have their powders mixed for their own particular color and texture of skin, so reasonably, every woman can have her individual cosmetics.

There is a great deal of difference between a charming woman and a merely beautiful one; the woman with the greatest host of admirers is the woman with charm.

* * *

Not much excuse for lack of beauty, now. Beautiful Lady Diana declares that beauty comes from physical fitness, and that riding and walking are the best exercises.

We of the western coast know of few days when the weather does not permit of a brisk constitutional and in Southern California, as in no other spot is horseback riding possible as an all year round sport.

Perhaps the advice to "run around the block and fill your lungs up with fresh air," made famous in a recent magazine article and which proved so annoying to the youth to whom it was constantly given, might prove a valuable theory if the "run" were interpreted as a brisk walk.

Lady Diana pays no attention to calories, it is said.

* * *

Health and beauty experts express their approval of the modern day young people who wear fewer clothes, thereby permitting the pores of the body to breathe and the skin to carry on its natural functions with more ease.

They praise the absence of constricting garments to hamper the circulation of the blood. On the other hand these same experts ask "where is common sense shown when the fewer the clothes women wear the more cosmetics they slap on?"

So many of us hear of the value of the use of cold creams as means of clearing the pores of the face, and the condemnation of the use of soap and water.

"Oh, don't wash your face with soap and water," we are told, "use cleansing creams."

This theory is scoffed at by beauty authorities who state in no mild terms, that if soap and water, and softening bath salts are necessary for the body, the same treatment is necessary for the face. "All the pores need breathing moments," they declare.

Psychology of Light and Color Values

By FRED McBAN

I. E. E. S. Creco Research Dept.

Seldom does the average human employed in or at the movie business find time to realize the far reaching effects, that light and color has to do with our very existence.

Let us endeavor in simple language to analyze the various colors and shades of light as we see them.

Greens, nature's characteristic color with its adaptability for harmonious blending.

Blues, serene, yet restful and stimulating according to the shadings.

Gray, the general standard or neutral color excepted because of its adaptability for complementary color blending and in its further adaptability to motion picture photography, especially since the grays as we should know them to be, are the balance and center of the visual color scale.

Browns can safely be classed in the same category as any of the grays, however, with the rapid development of supersensitive film stock now being advocated I. E. film of standard stock and make, especially treated so as to be sensitive to the full range of the light spectrum, photographically.

It naturally follows that Motion Picture Studio lighting apparatus is being adapted to meet coming conditions.

Peter Mole, supervising engineer of the writer's department, co-operating with F. E. James of the General Electric Company, has carried out several tests under actual working conditions in some of the large studios using as lighting mediums, incandescent lamps, notably the 10 K. W., 5 K. W., 3 K. W. Nitrogen gas filled lamps, to make all this clear to the layman the same type of lamp we use in our homes, the exception being that the lamps as used for the film tests being of considerably greater candle power than the domestic kind.

The film used was standard speed stock but resensitized by C. B. Dreyer at the Kelly Color process laboratories to meet the full range of the color spectrum, the results have proved far in advance of what was anticipated, and considerable credit goes to the several members of the American Society of Cinematographers, and the lamp department of the General Electric Company, who have shown a willingness at all times to bring about improvements in cost saving and light dissipation.

As a progressive step in Motion Picture photography and illumination, the incandescent lamp, as a lighting medium, is the answer.



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Tim McCoy Receives New Contract

The Ghost Horse

(Continued from Page 11)

ground. The pain was intense and I fainted.

The cold breeze that precedes the dawn in the mountains may have brought me back to consciousness, or it may have been the shrill neigh of a horse. When I came to, I know that I was listening intently. My body was so cold that it scarcely had any feeling in it.

Then quite clearly I heard a sharp whinny. I looked up and saw what seemed to be a great black horse silhouetted against the sky. He was pawing the ground excitedly and as I looked he turned half way round and the early morning light struck his white coat and jumped back to me like a reflector. It was P. K.

My heart leapt into my throat and my lips were so dry that at first I could not make a sound. Then with all my remaining strength I whistled that loud whistle that I used in P. K.'s picture days. He came like a shot out of a gun. Swift and sure down that narrow ridge and straight to me as I lay there on the ground as I had lain when doubling for the cowboy hero. I grasped his dear old head in my arms and painfully raised myself.

How I did it I can't imagine, but P. K. knelt for me and I somehow strugg'ed to his back.

And so into camp I rode, only half conscious, slipping from realization to darkness and back again. I had evidently not been greatly missed and the cowboy was making the morning fire. He looked up and his face went white—"The Ghost Horse!" he exclaimed, and I fainted again.

THE END

Editor's Note—This is the first of a series of short, interesting stories from the pen of Mrs. Barnes. Her next one will appear in an early issue.

"Beware of Widows," starring Laura La Plante, directed by Wesley Ruggles, from the stage farce by Owen Davis.

Dempsey to Attend Birthday Banquet

Jack Dempsey has "posted a forfeit" to attend the banquet to be given in honor of the sixtieth birthday of Carl Laemmle at the Biltmore Hotel January 17.

In other words, he has made reservations for himself and Mrs. Dempsey for the affair, thus adding his name to an imposing list of celebrities who have signified their intention of attending.

With the list of guests growing daily, and the plans for the novel program of entertainment going ahead rapidly, all indications are that the banquet to the veteran film producer will be one of the most brilliant social affairs ever staged in the motion picture industry.

FOWLER STUDIOS WEST COAST REPRESENTATIVES PATHEX MOVIE CAMERAS AND SUPPLIES

Jack Fowler, of the Fowler Studios, on his recent trip to New York, closed with the Pathe company, for the West Coast agency for the Pathe Cameras and films, the Pathe 8mm amateur cine cameras. The Fowler studio has a completely equipped laboratory to handle this film, and is the only one on the west coast successfully handling the "reversal" process.

MAXFIELD PARRISH

This is the time of the year I always think of Maxfield Parrish, who, for years, has brought forth another of the series of famous paintings, on Light, for the Edison Lamp Works. Some day, we of the pictures will more thoroughly appreciate the simplified lightings used by Parrish in his work. Vivid coloring, still beautiful beyond the power of words to describe. I often have wished that I might photograph a motion picture and try to get "that Parrish effect."

Eve's Rise to Fame

Eve Unsell has just joined the film colony, moving westward to Santa Monica. Quite a large estate has just been purchased by her along the Pacific. Here she will erect a hacienda that will be as typical of old California as is the Ince ranch in the hills. Modern life is to end at the gate. The whirl of motors will not interfere with the twanging of guitars.

Eve, by the way, belongs to the famous clan who have made movie history. She was once an assistant to Mrs. Beatrice De Mille, then a prominent play broker in New York. As they used to turn over manuscripts, the elder woman would tell her young aid with much amusement of the "crazy seances" her son Cecil, and Jessie Lasky were holding every night about going out to Hollywood.

In the winter Eve would act. Her first scenario was tossed off one Saturday afternoon, between the matinee and evening performance. Being a classical creature in those days, Eve called her first screen play "The Quality of Mercy." Matt Moore and Alice Joyce lost no time in putting it on the screen. Eve received for it twelve dollars and a half. Only when she nervously witnessed her first movie, the title had been changed to "The Pawnbroker's Daughter."

Very soon she was working in co-operation with the son of her old employer in the new Lasky Studio.

MAIDEN IN DISTRESS

There's a pretty, sad eyed little girl who lately has slipped from features to the two-reel comedy—and through no apparent fault of her own. We take oath that Anne Cornwall is deserving of a better fate. Not that the Christie lot is so undesirable, but we feel that the charming Anne could do better than form foil for an hilarious slapstick. Of course, we may be wrong?

Mayer Plays

Santa Claus

Santa Claus doesn't even overlook screen stars.

This was proved Christmas Eve at the Metro-Goldwyn-Mayer Studios when Louis B. Mayer, vice-president and producing head of the studio, presented Tim McCoy with a brand new screen contract.

McCoy, who has been under contract to that organization during the last several months, is being starred in a series of historical western features based on colorful and important incidents of the American frontier.

Before entering pictures McCoy was an army officer, a well-to-do Wyoming rancher and a famous authority on the North American Indian.

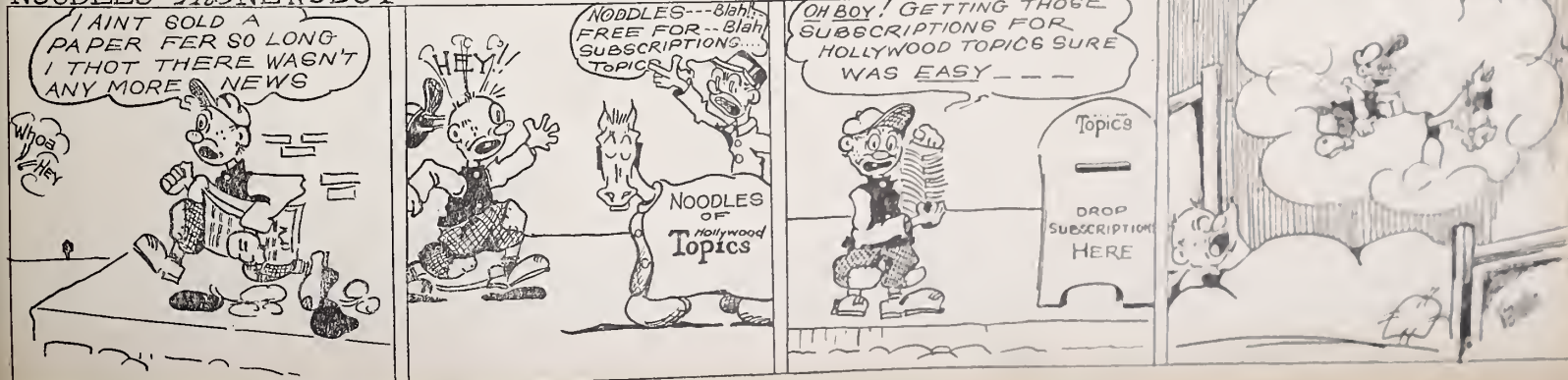
CAPS, CAMERAMEN AND 'ARTIST'S CONCESSIONS'

For years I've inwardly and otherwise raged upon seeing artists attempt to portray a cameraman with his cap reversed, with the bill shading the back of his neck. At one time I was in position to kick sufficiently loud to hold up the printing of a large magazine because I personally resented the ill-tidings which was turned in by the artist with the cap reversed. And at that time I took it upon myself to explain to said artist that, in the old days with a Pathe Studio model camera it was almost necessary to reverse your cap to get near enough to the camera to focus it, but in modern cameras this was not necessary and to my personal knowledge no one of the profession did habitually wear his cap in such manner, then only for the moment it took to focus the camera.

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IMAGINATION IN THE MOVING PICTURES

By ELISE DUFOUR

A play that thrills has no dead spots in it no matter how successfully they may be embalmed. Instead, out of an ocean of aliveness waves of feeling rise and fall in the temp of the mood of the play. The moving picture that presents emotionally a choppy sea with the waves going in various directions, makes the head ache—.

The "Lily" has something of this effect in spite of the delightful acting of "the little sister" and "the concierge." Beautiful Belle Bennett in her quiet delicate feeling seems to be inhibited from entering into the basic tone of the play. She is a grand wave without any ocean! Holding her younger sister close she is in fact very far away from her—isolated in the glow of her own feeling. The little sister, on the contrary, gives an excellent example of rhythmic contact with the play, always mingling her emotions with the emotions of those about her. Concealed on the winding stairway she looks over and down at her noisy father talking to her brother and the family friend, she sends her trembling breath out in fear and supplication into their threatening movement. The concierge, acting with perfect fidelity to her role, makes every ripple of her emotion blend not only with the people around her but with the very steps and walls and doors as well.

How can one be distinct as a cresting wave and yet be a part of the sea that undulates beneath? The answer to that question depends upon a profoundly simple fact: emotion, breath and movement are a psycho-physiological unity, and have a common organ in the solar plexus. As one truly feels, so one breathes, as one thus breathes, so one naturally moves. It is possible by proper training to learn to breathe one's self into rhythmic contact with the sky, the earth, the trees, the man across the way, the fly on the hack of one's hand, and thus establish a living contact of inner rhythmic pulsation with one's world. Then on the set it is a piece of spontaneous technique to establish a vital and thrilling unity with the whole scene.

All aliveness is breathing. Our life is projected in pulsation of breath, inhalation, exhalation. And these are the two movements of all acting, and in good acting, this

in-go and out-go are equal, rhythmic and balanced. It is in the outgoing that the actor makes his invisible line of contact with the other players, with the scene and with the audience.

The superficial performer lacks this "going-on-ness," this sustained under-rhythm of emotion, breath and co-ordinated movement, which would permit his own feeling to sink and dissolve into the feeling of the other actors. Such an one has no wave-hase to mingle and merge with the general ocean of the picture. Many actors seem to think that a great deal of moving about or of facial working is effective; but such a genuine artist as Greta Garbo, can stand almost motionless, and with scarcely a flicker of the eyes or lips, and yet invisibly pulsate such feeling that the audience inwardly trembles. Without moving from her position she easily relates herself to the other actors and to every inch of the set.

Such living and inward unity with the scene is, of course, the very antithesis of "posing." Some directors simply revel in scenes which are like prettily arranged window-shows. No doubt people are amused by the sweet postures of the wax figures that display lovely gowns amid the trappings of gorgeous carpets, hangings and furniture of the window. But one must be very stupid, indeed, to care for this sort of thing in a picture. To arrange one's self from the outside to ornament a set—in other words, to pose—is to break one's rhythm and one's rhythmic contact with the play.

What gives satisfaction in a picture or play is feeling, movement, tone. Here lies the secret of that living illusion which holds an audience fast. And for this accomplishment every actor in a picture must maintain his vital rhythmic contact with his fellow-artists, and at the same time sweep the audience into the great sea of emotion which is the play. Then the spectators do not sit on the sand, mere outsiders, but are lured into the ocean and hatched in it.

The rhythm of the individual actor dissolving into the ensemble quickens a picture into life. The "TEMPTRESS" is a fine example of this; and what is more, the tempo of the arrangement of its scenes moves with that fundamental sea-rhythm which was implanted within the human organism aeons ago. This sea-rhythm is instinctively felt, and even when it

is not mentally recognized, it still takes the breath of the beholder. The "TEMPTRESS" palpitates from a slow movement into a crest of quick dance and play, then sinks again into the original slow deeply-sustained feeling. One watches with suspense the flying, laughing frolic of girls and men at the masquerade hall dissolve into a long stretch of shadowy landscape over which the graceful retreating figure of Greta Garbo and Antonio Moreno glide and fade away as the leaping dancers return. This alternation of slow and fast, serious and gay scenes is a most delightful creation of a far-seeing and artistic director.

And how beautifully this Duse of the screen moves; hanging from a breathing center her slender length ripples across the screen. Good as the rest of the cast is this woman seems the spirit of poetry animating bald prose. Throughout a very extensive continuity not once does she lose her contact with other players. Her ego is in the correct position. It is behind her; and hence she moves emotionally transparent.

The continuity of most plays has no literary value. One may remember with amusement those first photoplays of the abused child or the reformed drunkard. But are the plays of today really much better? Of course the masterpieces of ancient and modern literature are freely levied upon; but only the story is taken; that which made the story "literature," that which made a simple tale a work of priceless art, is left out. They will tell you on the lot that it is the story which counts. But it is the way in which a story is told that counts, the tempo, rhythm, color, tone, mood—these are the elements which convert, for instance, a bit of Civil War incident into the deathless "Horseman in the Clouds." In short it is the art of appeal to the human imagination which is the art both of literature and the screen. But the usual movie version of a great novel is a literature with the literary element left out! Yet the screen has hidden values which are much more subtle and far-reaching than spoken or written words. Words are at best but symbols; but movement can be raw feeling itself. The novelist gives his sentences a dramatic or a comic tempo which undulates out of the basic mood of the book. If the story is filmed as literal fact without the flavor

Prescription Pictures Out of Vogue

The death and burial of "prescription pictures" is prophesied during 1927 by Cecil B. DeMille, eminent producer.

"Pictures made either by obvious and uninspired formula or as poor reflections of past successes are doomed before the progress of the industry," states DeMille.

"People demand novelty and originality. They seemingly 'smell' these qualities or the lack of them—and give crowded houses or empty seats in payment of one or rebuke of the other.

"Ideas with a new twist like 'Beau Geste,' 'Corporal Kate' or 'No Control' gain amazing success. Once, the thing 'that was never done before' was viewed with suspicion; now it is the foundation of this new art. Ten years ago I would have hesitated to do 'The King of Kings' my present pictorial story of the Christ. Today, the public welcomes with open arms excursions into new fields.

"Once, the 'prescription' picture could fill a theater. But the public is no longer generous to the obvious. And as producers are absolutely bound by the law of supply and demand they will dig deeper and wider for new story subjects.

"The public's demand for the unusual extends also to 'screen faces.' The 'interesting' face outdraws that which is merely beautiful.

"The present unusual cry for 'something different' presages a splendidly healthy new year. Progress is apt to stop with satisfaction. Therefore, producers view with pleasure the fact that the public keeps the prize of their approbation constantly dancing ahead of writers, directors and stars."

of the author's rhythm, it has lost its claim to art, and has in fact no more appeal than a police-court report.

To retain on the screen the quality which makes a novel great is to make the play call out that greatest mystery of the human ego—the imagination. Bernard Shaw in his inimitable drama, "Saint Joan," makes the captain of the guard say to the maid, "But that is only your imagination." Never can one ponder too long on the maid's retort, "Yes, my imagination. But what is that?"

Harry Langdon as Radio Announcer

Ten million American sport fans will be guests of Harry Langdon, the screen's newest "big-time" comedy star, on January 15th.

Announcement was made in Hollywood yesterday that Langdon will sponsor the official national radio broadcast of the Catalina Island Channel swim, an event unique in the annals of sport and one which is attracting international attention.

If it is true that no man is great until the home folks recognize him, Langdon has achieved greatness. For he has received and accepted an invitation from KNX, known as "The Voice of Hollywood," to act as sponsor for the official broadcast.



HARRY LANGDON

A specially constructed broadcasting station, just completed, is being installed on the Steamship Avalon, which will convoy the swimmers on their gruelling grid through the treacherous Catalina currents.

Continuous reports of progress, emanating from this station, will be picked up and re-broadcast by Station KFWO on Catalina Island, and by KNX in Hollywood. A dozen Eastern stations, including some of the largest in the United States, will re-broadcast KFWO and KNX, and will take news of the swim direct to ten million homes.

The stunt will be one of the most unusual ever attempted, since no "wire connections" will be made between stations. Radio experts in charge of the stunt predict that, with favorable atmospheric conditions, the voice of the announcer in the Catalina Channel will be clearly heard by steamers in the middle of the Atlantic.



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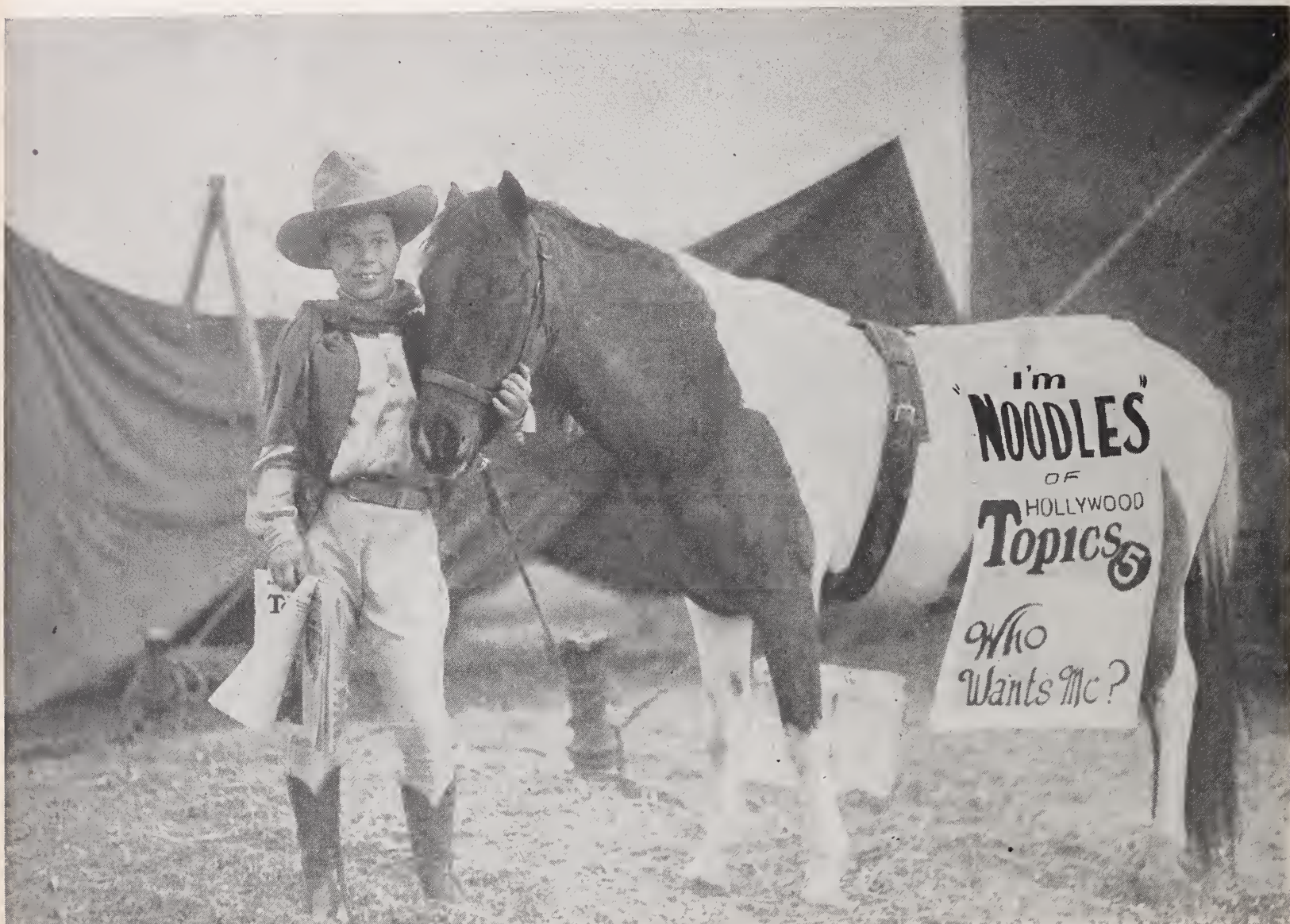
Beatrice Danko

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Makes It Dance With Joy

First and Dillon Streets

Santa Claus Left Me on the Doorstep of Hollywood TOPICS MY NAME IS "NOODLES"



"I was in the Horse Show at Beverly Hills January 8th with my friend, Ray Blatherwick."

"Everybody knows that a magazine office is no place for a Shetland Pony even if he is gentle and well mannered, so I am looking for a home with some nice boy or girl who will love and play with me."

"I have only one condition to make and that is—the boy or girl who wants me for their very own must show their appreciation by securing the greatest number of subscriptions to my favorite paper—Hollywood TOPICS—before March 1, 1927."

Editor's Note: At the unanimous request of the boys and girls competing for "Noodles" the closing date has been extended to March 1, 1927, to give everyone a better chance.

There are hundreds of other prizes to be won besides "Noodles"—get busy, boys and girls, and find out all about them.

Any boy or girl under 16 years of age is eligible to compete. Fill out this blank, mail it or bring it in to the office of Hollywood TOPICS, 1606 Cahuenga Avenue, Hollywood, California.

Mr. Winch, Subscription Editor,
HOLLYWOOD TOPICS,
1606 Cahuenga Avenue, Hollywood, California:

I would like to compete in the contest to win "Noodles," and if I should I will be kind to him in every way.

Please enroll me as a contestant for "Noodles," and let me know how I can win him.

Name.....

Address.....

Phone..... Age.....

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The
Intimate
Truth

Vol. 1—No. 8

WEEK ENDING SATURDAY, JANUARY 22, 1927

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THE TWILIGHT RAY

Charles Ray does the lead in "Getting Gertie's Garter," and is now playing second fiddle to Leatrice Joy in her latest vehicle.

And yet, this is the same Charlie Ray that did the exquisite boy in the incomparable "Girl I Loved,"—some three years ago.

Hence—let us now go on record—that Ray has had the dirtiest, rawest, rottenest deal of anyone in the picture game;—barring none.

Ain't it so?

PERVERTED HUMOR

We are rather sure that Hizoner Will Rogers goes a bit too far when he finds in the depressing Chaplin case a target for some biting but cheap wit. You're naturally too fine a humorist for that sort of stuff, old timer.

There are too many things that are really funny, Will.

BASHFUL TONY

On a recent review of "It," some critic (?) or other spoke of Moreno's work thusly: "We have come to expect a certain reticence on the part of Tony—and rather like it."

Ha! Ha! reticence,—what's that, a breakfast food?

(Continued on Page 2)

Will H. Hays Arrives

Blair, Eastman Film Head, in Hollywood

L. B. MAYER LEAVES FOR EAST

Movie Czar Will
Not Comment on
the Chaplin Case

WILL HAYS, Czar of the Cinema world, arrived here Saturday afternoon on his semi-annual visit.



—"TOPICS" Staff Photo

WILL H. HAYS

Mr. Hays stated that he was here merely on routine business pertaining to his office and would

Important Advances
in Photography to
Be Announced Soon

GEORGE BLAIR, Eastman motion picture film head, is in Hollywood, and many important announcements in motion picture photography are promised shortly. He is stopping at Hotel Christie.

Have you heard Hollywood Topics over the radio? Broadcasting every Tuesday over K F W B at 4:45 p. m.

remain in Hollywood two or three weeks.

When questioned as to the Chaplin case, Mr. Hays said: "I have absolutely no comment to make regarding the Chaplin case and I have made no statements. If there has been a report quoting me as saying anything pertaining to the case it is erroneous. I have told everyone connected with the press the same thing—that I had absolutely no comment to make at all."

Fred Beetson, secretary-treasurer of the Association of Motion Picture Producers was among the many friends and reporters to greet the chief on his arrival.

M.-G.-M. Production
Head to Confer With
New York Executives

LOUIS B. MAYER, vice president in charge of production at Metro-Goldwyn-Mayer, leaves for New York Friday, January 21st. While there he will confer with Felix Feist and Nicholas Schenck



L. B. MAYER

on matters of distribution connected with the coming year's product and also take up matters of policy with the secretary and general counsel, J. Robert Rubin.

Paramount Production Head Here

T.N.T.

(Continued from Page 1)

F. Scott Fitzgerald, noted author, makes the statement that "good books have influenced me since I was 14." One wonders what good book influenced him to write "The Beautiful and the Damned" and start an avalanche of flaming youth—jazz stories on a befuddled public—the Bible? He sure read the wrong parts.

* * *

SHOULD KNOW BETTER

Director Henry De Mond told Gladys Hulette to go out and buy herself some clothes for the picture stating "we'll pay." Gladys was such a good picker that she lost her job and had to sue to collect. Can you imagine any man being fool enough to say anything like that to a woman and not be gyped? Must be a bachelor.

* * *

FOR MEN ONLY

Rumor has it that some of the barber shops on the main stem are going to put out "For Men Only" signs. Hurrah! At last a guy can step into a barber shop, have his face and hair fixed without doing a bargain counter rush and be fairly sure of being taken for a man afterward and not a male-ish flapper. Never did like being on terms of equality with a woman in a barber shop anyway.

* * *

WHAT NEXT?

They tell us that the old bachelor dinner, the night before the wedding, now has a formidable rival, here in Hollywood, in the spinster dinner. No more can the bachelor's life go out in a burst of wine, woman and song while his "bride-to-be" sits by the fireplace and burns up her old love letters. The Hollywood "better half" now gathers her girl friends about her and if she is as successful as most bridegrooms there won't be anybody on either side at the wedding the next day. Getting so now that nothing is sacred anymore. Tough, what?

* * *

YOU TELL 'EM HARRY

Harry Carr, that noted agnostic, with whom we most generally disagree, spouted forth recently with a rather pointed remark. When he muttered to the effect that he couldn't for the life of him see why great pictures—the truly big ones—should not annually be revived the same as the operas and plays of yore are every so often brought again to life.

Well spoken, Mr. Carr,—very well, indeed.

Motion Picture Exposition

The first motion picture exposition ever held in Los Angeles will be staged in the auditorium of the Ambassador Hotel the week of March 7 to 12, inclusive.

The event, sponsored by members of the film industry, will include the display of motion picture producing and exhibiting equipment, cameras, projectors and the newest ideas in studio set lighting and color photography paraphernalia.

A completely equipped film studio in actual operation will take the public behind the scenes of movieland, and miniatures, "glass shots," double exposure work and other tricks of the movie maker's art will be laid bare to public view.

Each evening during the week of the exposition will be dedicated to one particular studio and stars and celebrities from their respective organizations will assist in the entertainment of visitors.

A program of entertainment features will include specialty numbers by local film folk and music by Hollywood's cinema orchestra, composed of many of Screenland's prominent players.

The motion picture exposition hereafter will be an annual event in Los Angeles.

FULL DETAILS NEXT WEEK

'DEMI-BRIDE' DIRECTOR NEXT GETS 'GREY HAT'

Robert Z. Leonard, who recently directed Norma Shearer with Lew Cody in "The Demi-Bride," is not to have much rest between directorial activities, inasmuch as he is soon to start direction of "The Grey Hat," a French farce, it was announced by Harry Rapf, Metro-Goldwyn-Mayer producer.

Lew Cody and Renee Adoree are to have the featured roles in this charming original story by F. Hugh Herbert, famous British novelist, and Florence Ryerson, authors of "The Demi-Bride."

Richard Schayer, author of "Tell It to the Marines," is now completing the screen play of "The Grey Hat," basing it on the original story of the Herbert-Ryerson team of writers.

"Fast and Furious," a William A. Seiter production with Reginald Denny in the starring role.

Editor's Note: Owing to an unforeseen accident, caused by the "picing" of the galley forms of DEADLINES prior to going to press, we are compelled to withhold this week's installment. However, it will positively appear in next week's edition.

Lasky to Supervise Huge Schedule Personally

Alec B. Francis Arrives

Production activities in Hollywood, betokened an auspicious beginning for the new year. A concrete example of what is contemplated can be gleaned from the numerous announcement of players being signed for several pictures in advance.

Alec B. Francis, for instance, returned from New York recently, after finishing the featured role in "The Music Master," which Alan Dwan directed for Fox, and had just settled himself in his home when his representative, Ernest B. Cowell, phoned him that he was to start immediately in "Camille."

At present Francis is appearing opposite Norma Talmadge in the picture, portraying the role of an old "sheik" who has managed to keep abreast of inexorable Father Time.

When this assignment is out of the way, the venerable thespian will move his bag and baggage to the First National lot, where he is to appear in the featured character role in "The Tender Hour." This is to be a George Fitzmaurice production, being the first this noted director will make since severing connections with Samuel Goldwyn.

Jess Smith Go-Getter

The announcement that Jess Smith was bringing West his new producing unit for First National brings to the fore another figure in production that may be well worth watching. Though he rates as the youngest producer in the First National ranks to have his own company he is not young in the business itself. As an artist's representative in New York he has been getting for years a splendid insight into all angles of production and has introduced more new faces to the screen than any other one manager. Among these are Dorothy Mackaill, Ben Lyon, Pauline

LAUNCHING of the greatest production schedules in the history of Famous Players-Lasky will get under way immediately now that Jesse L. Lasky, vice president, has arrived to take over personal supervision. He arrived on the "Chief," Friday, January 14th, and we met the the Santa Fe Station by a delegation from the studio headed by B. P. Schulberg and went into immediate conference over the details of starting work on the fifteen feature productions scheduled for early release. It is announced that Mr. Lasky will remain on the ground here in active supervision for at least two months.

Garon, Reed Howes, Billie Dove, Paul Ellis, Glenn Hunter, Jean Arthur and others too numerous to mention. He also gave Norma Shearer one of her first parts, that of playing opposite Reginald Denny in the far famed second "Leather Pusher" series made in New York.

This particular production of Mr. Smith's will be "The Poor Nut," the play by Elliott and J. C. Nugent that won such stage laurels in New York and other big cities, and which many managers were dicker-ing for at the time Mr. Smith stepped forward and won it. Jack Mulhall, Gertrude Olmstead and Charles Murray will be the featured players; Henry Hobart, well known as a producer in his own right, will supervise the production; Richard Wallace, who has just completed "McFadden Flats," will be the director, and Paul Schofield and Jack Wagner, as gagman, will handle the script. Mr. Smith is also western representative for the following stories of Vicente Blasco Ibanez—"Queen Calafia," "Sacrifice," "Sonnica" and "Mayflower."

BETTY COMPSON

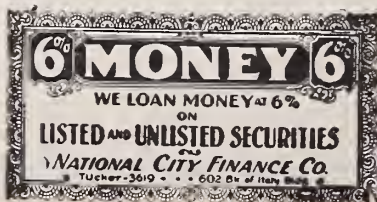
Betty Compson, who will play the role of Nan Carey in the Universal production, "Cheating Cheaters," portrayed the same part in a high school play long before she had any idea of a screen career. In private life she is the wife of James Cruze, the director.

* * *

"The Sky Call" will be David Kirkland's next production for F. B. O. Work will start this week providing J. Grubb Alexander has finished the continuity by then.

* * *

"Cheating Cheaters," an all-star production directed by Edward Laemmle from the stage hit by Max Marcin.



RICHARD A. ROWLAND

T.N.T.

(Continued from Page 1)

SHE'D MAKE QUITE A RACKET!

You know, it would be a dog-gone shame if some discerning picture magnate didn't pick up Helen Wills, upon her graduation from California, as a first rate screen bet. "Little Poker Face" has just about everything that calls for cinema success. Beauty, poise, grace, vivacity, pulchritude—what not. Surely she pales into zero such athletic "actors" as Dempsey, Tilden, Ruth, Leonard and Tunney. And she has the name, too.

No gratuities for the tip.

ZELDA SEARS MOVES

Present plans have found it necessary for Cecil DeMille to transfer Zelda Sears—of "Clinging Vine" eminence—from his Culver City plant to the Metropolitan Studio. And here the prolific Miss Sears merrily carries on with her writings. Leatrice Joy is to eventually picture the character made famous by Peggy Wood.

ONE ON WALLY

Uh-huh, we still think that the greatest comedy introductory title ever coined was the one that booked Wally Beery as. "Whiffer Hanson, who didn't know his own strength—or anything else."

There's something near classic about that.

Novelist in Denial

Rupert Hughes, who writes awfully good story books and such, recently spiked the rather persistent rumor of his to come association with Universal. Just returned from an extended New York social and business call the novelist extraordinary has somehow had his name tied up with the Laemmle outfit.

"This is all the bunk," Mr. Hughes should have said, "for as long as I make a quarter million per annum writing fanciful do-jiggers (which same I do) why, who am I to leave home and fire-side at the sudden flare of cinema glory? And besides, having but completed a George Washington biography—I cannot tell a lie. I am not to be with Universal."

What the Major really said, when probed as to the gossip's veracity, was, "No.!"

(Continued on Page 4)

Irving Cummings, Actor-Director

In "The Brute" Monte Blue will be directed by a man who once acted in the same cast with himself. For, according to an announcement from Warner Brothers, Irving Cummings has been signed to handle the megaphone on Monte's next starring vehicle. Cummings and Blue were both in the featured cast of "Everywoman" about seven years ago. Since then Cummings has left the grease-paint to others, and has made a fine reputation for himself as a director.

Preferring directing to acting, Cummings left a coveted position among screen leading men to actually force himself into the directorial limelight. Six years ago he personally financed a series of two-reelers starring himself. These he sold, and directed his first feature, in which he, Wallace Beery and Eva Novak were featured. His final relinquishment of the make-up came about when he directed Lon Chaney in "Flesh and Blood." Since that time he has been associated with First National and Fox studios. His latest production for the latter concern was "Bertha the Sewing Machine Girl," starring Madge Bellamy.

The picture for which Warners have signed Cummings, "The Brute," is to be from Harvey Gates' adaptation. Production will start next week.

Dorothy Dwan

Is "the third is a charm" true in Hollywood?

Dorothy Dwan, leading lady in Warner Brother's "Hills of Kentucky," hopes so.

Dorothy is the third offspring of a "Mrs. Smith" to be threatened with fame on filmdom. Everyone remembers when Mary Pickford's mother was Mrs. Smith. Harold Lloyd's mother is Mrs. Smith. Now comes Dorothy Dwan, rapidly rising from an extra to leads in two years, with a mother who is Mrs. Smith.

It remains for this clever actress to prove what really is in a name. Everyone knows what a struggle Harold Lloyd and Mary Pickford had to reach the heights. Dorothy seems destined to have an easier time, but she has set for herself a different goal to reach. Anyway, we wish the Smiths luck.

Head of First National Talks on Story Material

"King of Kings" Is Nearing Completion

If one is to judge the activity scheduled for the month of January at the DeMille and Metropolitan studios as an indication of production for 1927 at these producing units of the Producers Distributing Corporation, then P. D. C. stars, directors and employees are in for a prosperous new year indeed.

January will see the completion of actual camera work on "The King of Kings," Cecil B. DeMille's picturization of Jeanie Macpherson's story of the Christ. The fact that a company not yet two years old can produce a film of the magnitude of this biblical feature without interfering with its regular program of pictures is a splendid tribute to the organization.

"The Bugle Call" to Be Jackie Coogan's Next

Jackie Coogan, the greatest child star the silver sheet has ever produced, and who has been seen in many roles with metropolitan settings, is to make his debut in a picture with the wide open spaces as a background for his histrionic art.

Jackie is to be starred by Metro-Goldwyn-Mayer in "The Bugle Call," an original story based on frontier life immediately following the Civil War, according to an announcement made by Hunt Stromberg, M-G-M producer.

A large part of the picture will be filmed on the original locale near Fort Laramie, Wyoming, and will require a long location trip for the juvenile star and his entire company.

Gertrude Orr

Gertrude Orr, who is writing "Carmen" for the Fox Company to produce immediately, actually visited the territory made famous by the gypsy girl of romance.

As newspaper correspondent, Miss Orr spent two years in Europe during the war. She made sketches and notes on all the Carmen story and geography. Strangely enough, the Fox scenario department assigned her the story to adapt for the screen. Every detail will be correct with her first hand knowledge of the story.

"Film Industry at Mercy of Screen Writers"

THIS, in substance, was the expression of Richard A. Rowland, general manager and president of First National Productions Corporation, who has just arrived at the Burbank studios for conferences with John McCormick on the organization's 1927 production schedule.

Rowland, who coined the expression "Bigger and Better Motion



RICHARD A. ROWLAND

Pictures," has changed his slogan to "More Stories, Better Stories and Better Adaptation of Stories for the Screen."

"There are rarely more than six or eight stories written a year that can be transferred in their entirety to the screen," explained Rowland.

"There are seldom more than half a dozen great themes worked out each twelve-month, but the yearly output of motion pictures must continue and competition grows more keen as the industry advances."

"Film fans have been educated to good entertainment and they expect the sort of amusement they are rightly entitled to for their support of the industry."

"Entertainment does not necessarily mean lavishness for simple

(Continued from Page 9)

Fanny Brice to Star

T.N.T.

(Continued from Page 3)

AN AVERTED TRAGEDY

Ralph Forbes—remember "Beau Geste?"—has just been the recipient of a most fortunate shift out by Culver City way. For some veiled reason the M.-G.-M. powers had him scheduled to do Pennington Fish in "Tillie the Toiler" (Marion Davies). Such a nincompoop flapping after the exquisite "Beautiful Gesture," topped the height of all irony. But all was saved on Thalberg's last minute announcement that Ralph would be switched to Lon Chaney's "Mr. Wu." Now Forbes is to do the colorful Basil Gregory in the Chinese drama, a role that the kid ought to eat alive. Hooray for the Chinks!

JUST A FAIRY TALE

Yesterday ran across Ian Keith on a Chuck Reisner set, and the darn overgrown kid was interestedly perusing an L. Frank Baum "Oz" book—honest injun. Ghosts and goblins must once again have raced through Ian's forgotten Neverland. And we wouldn't have cracked the slightest wrinkle if we had found little Mickey McBan—on the same picture—deeply absorbed in the fantasy of the latest Elinor Glyn blah. Such, the perverted mind of the picture folk.

NOT SO MUCH

Report from London tells us that London has 110 women earning \$50,000 annually. Not so many, Johnny, by a darn-sight. We have more than that, earning more than that, right here in Hollywood and they're all in the same business. Laugh that off.

TOUGH ON BULGARIA

Just as if the beauty contests hadn't been devastating enough here in America some American picture firm has gone across to Bulgaria and pulled another contest there. Thousands are competing now in some ten countries and the winner gets a job over here in the movies. Another reason to hate America and another broken heart to add to Hollywood's roster.

(Continued on Page 5)

kafe korner

La Boheme Cafe

If you like atmosphere—of the Bohemian sort, if you want a taste of the Latin quarter of old Paris—you can have it. And right here in Hollywood. The La Boheme Cafe, one of the newest night clubs in Hollywood, has "It"—the appeal made famous by one Elinor Glyn. There's the thrill of being sketched by the cafe artist among other things. Wednesday night Marjorie Daw was hostess, it being "Celebrity Nite." And if you go in for things collegiate—it's "La Boheme" of a Saturday nite.

* * *

Greenwich Village

Headline entertainment is the week's fare at the Greenwich Village Cafe, with the spotlight centering on Friday night, January 21, when the dancing contest will come off. Clarice Mayes—"a dancer from Paris"—does some clever foreign dance interpretations, as well as a "Black Bottom" specialty number that has a more domestic slant. The Marcel Sisters, two very talented models, and Lucia Hernandez, a pleasing soprano, also "went over" with the cafe guests.

* * *

Watch this column next week for the Kavorings of Ye Knight at the "Cocoanut Grove." The Montmartre, The Plantation and other Kafes around town.

"Old Heidelberg"

After intensive training in dueling, the general deportment of a Heidelberg college student, and other intimate little details, Ramon Navarro has at last entered into active work before the camera in his role in "Old Heidelberg," directed by Ernest Lubitsch.

The picture is an adaptation by Hans Kraely of the novel by Meyer Foerster, on which the original stage play, and its recent revival as "The Student Prince," was based.

The cast includes Jean Hersholt in the role of Dr. Juttner, Edward Connelly, Gustav Von Seiffertitz, Chester Conklin and many others of note. Hundreds take part in brilliant court scenes and the village scenes, as well as the scenes at the university showing the student corps in festival.

1927 Wampas Frolic

Despite the fact that the box-office has not as yet been formally opened, reservations for the sixth annual Wampas Frolic and Ball to be held at the Ambassador auditorium, Thursday evening, February 17, are already deluging the headquarters office on the Casino floor of the Ambassador hotel.

Among the first to purchase boxes for the stellar event of the cinema social season were Sol Lesser, Colleen Moore, John McCormick, Marco Hellman, Motley Flint, Otto A. Olson and others.

Tickets for the 1927 frolic were placed on sale Monday at all recognized agencies throughout the city and at the Wampas headquarters. Owing to the limited number of tickets to be disposed of this year, it has been decided by the executive committee of the Western Association of Motion Picture Advertisers to restrict the sale of the coveted pasteboards in many quarters. By limiting the admissions, everyone attending the affair will be assured a seat and there will be no over-crowding on the dance floor.

Wampas gold tickets will be issued to the 3000 who are sufficiently fortunate to secure reservations. The one ticket will entitle the holder to enjoy the dance as well as the lavish stage entertainment which is now being planned.

Ray Davidson, Wampas member, has been appointed chairman of the committee in charge of ticket distribution and he is now mapping the seating arrangement of the Ambassador auditorium in anticipation of a rush of business.

PAUL LENI EDITS "CAT AND CANARY"

Universal City is anxiously awaiting the day when Paul Leni will announce that his first American production, "The Cat and the Canary," will be ready for preview, for the picture bears every promise of being one of the season's most unusual productions. Leni, one of the foremost art directors and stage artists of Europe, designed the sets and supervised the photography of the picture, and achieved an eerie atmosphere in keeping with the mysterious nature of the unusual story.

Pretentious Cast Announced for Music Box Revue

ANOTHER furore was caused in theatrical circles today by Louis O. MacLoon when he announced that John Barclay of "Ziegfeld Follies" fame, and Charles Howard of "Tip Toes" fame would have prominent parts in the new Music Box Revue, starring the inimitable comedienne, Fanny Brice, beginning Wednesday night, February 2.

Both of these stars have enviable records, according to Mr. MacLoon, John Barclay being renowned for his eccentric dancing abilities recently conspicuous in "Ziegfeld's Follies." The London production of the "Student Prince" is a great success attained by Charles Howard while abroad.

Other productions of great renown have furnished backgrounds for his antics.

Lillian Albertson will have personal direction of the new Music Box Revue, according to Mr. MacLoon, with George Cunningham directing the dance numbers.

The present show at the Music Box Revue with Lupino Lane has experienced much further demand for tickets as the show nears its close January 30th.

General Manager William Holman and Manager Joseph Montrose predict capacity houses for the balance of the days in between.

Banks Getting Ready

With Monty Banks' arrival this week fresh from his trip to Cesena, Italy, comes announcement from A. MacArthur, associate producer in the Monty Banks Enterprises, that practically the same staff will function during the filming of the next Banks picture, "Clear 'n' Cloudy," which goes into production within the next fortnight, as assisted in making the comedian's last Pathe feature, "Horse Shoes."

Charles Horan headed the staff of scenario writers and comedy constructionists who assisted in the writing of "Clear 'n' Cloudy." Horan, who has been associated with pictures as a writer and director for more than a decade, was responsible for the stories of Monty's two most recent features, "Horse Shoes" and "Atta Boy," both of which have been acclaimed comedies of unusual merit.

Clyde Bruckman, who directed "Horse Shoes," will also guide Monty in "Clear 'n' Cloudy." Sherry Hall will again serve as assistant director and James Diamond as head cameraman. Larry Wicklund will head the property department.

A Million for Three!

Barthelmess — Rockett — Santell

T.N.T.

MAKE 'EM SEE IT

We should strongly advise the undeveloped screen aspirant to patronize every night for the next ten weeks the Biltmore Theater. The performance of Arliss in "Old English," is one of the most thorough studies in fine acting we have yet witnessed. And we're sure it wouldn't hurt any of the "trouper or artists," either.

This isn't an ad!

FIRESIDE NEWS

It is reported that Jobyna Ralston, film star, and Richard Arlen, screen actor, will wed on or about February 10th. Arlen made the announcement at San Antonio last Monday. If the picture he is working on there is not finished in time they will be married there, otherwise it will take place in Los Angeles.

The stormy petrel of love, Ferdinand Pinney Earle, is at it again. Years ago he made famous the idea of genius needing affinities and has practised the idea most valiantly ever since. That was in 1907, when he is alleged to have parted from his first mate and married his first affinity, Julia Kuttner. His fourth wife, Charlotte Kristine Earle, has just divorced him again. There doesn't seem to be much difference in the old Mormon idea of polygamy and the modern "divorce and marry again" one except that in the former you had all your wives at one time and in the latter day scheme you have them one after another.

* * *

The application of Mrs. Mable Manton, divorced wife of William K. Manton, actor, to reopen her \$50,000 alienation of affections suit against Marjorie Rambeau, was denied last week. That's the first lucky break Marjorie has had. In all her love troubles Miss Rambeau has always been a most sinned against woman.

* * *

Some time ago Spottiswoode Aiken and his wife figured in a sensational divorce action. Aiken was given a decree and the custody of the children. Mrs. Aiken later remarried and had two children by her second marriage. Now Mrs. Marion Spottiswoode Aiken Wilson

(Continued on Page 6)

Two Arabian Knights

With the signing of a star and the recruiting of a technical staff, preparations were well under way at the United Artists studio yesterday for an early start of camera work on "Two Arabian Knights," which Lewis Milestone will direct for United Artists release.

A special unit, to be known as Caddo Productions, will make the feature, according to announcement by John W. Considine, Jr., general manager of the Joseph M. Schenck organization. Considine is to supervise "Two Arabian Knights."

William Boyd has been signed to head the cast in the screen version of Donald McGibeny's magazine story revolving around the adventures of two American soldiers in present-day Arabia. The role is said to be entirely different from any the star of "The Volga Boatman" and other pictures ever has essayed.

James T. O'Donohoe, who is adapting "Two Arabian Knights," has a long list of screen successes, including "What Price Glory," "The Wanderer," "The Spaniard," "Lucky Lady," "Lady of the Harem" and "Cheating Cheaters," to his credit. Director Milestone is working with O'Donohoe on the script.

The decision to produce "Two Arabian Knights" as a special feature for United Artists distribution marks the end of a long hunt for suitable story material for Milestone, who within the past year has become one of the most discussed directors in the motion picture industry.

Milestone's pictures include "Seven Sinners" and "The Cave Man" for Warner Brothers, and "The New Klondike" for Famous Players-Lasky. Milestone was co-director of Harold Lloyd's latest comedy, "The Kid Brother."

Aileen Pringle is to have the feminine lead in a Metro-Goldwyn-Mayer production for the first time in over a year. "The Branding Iron" is the title. She has been loaned out by M-G-M officials for many of the other producing companies largest productions.

Lon Chaney and Renee Adoree have become the most adept chop stick wielders in Hollywood. The art was acquired for the purpose of Chaney's starring picture "Mr. Wu," which William Nigh is directing for Metro-Goldwyn-Mayer.

Sennett Studio Re-Opens

Mack Sennett returned from New York, full of pep and new ideas, to re-open his studio for another season of faster and funnier comedies. The studio has been closed since September 1st when the annual vacation period of three months went into effect.

Three two-reel comedies went into production immediately, with a fourth to begin in ten days. Ben Turpin is being directed by Ralph Ceder in a farce having to do with the adventures of an innocent country youth who is accused of everything from robbing the church to stealing children's playthings. Peggy Montgomery, Irving Bacon, Sunshine Hart and William McCall complete the cast.

Madeline Hurlock and Eddie Quillan are being featured in a comedy of college life, with Barney Hellum and Ruth Taylor in important roles. Earl Rodney is directing.

Alf Goulding has been specially engaged to direct a new series of the now popular Smith Family comedies, the domestic farces feature Raymond McKee, Ruth Hiatt, little Mary Ann Jackson and Omar, the dog. The first comedy of the new series finds Mr. and Mrs. Smith in the candy business, and the rest of their family in the candy.

Harry Edwards, who directed all of the Langdon two-reelers for Sennett, is working on a comedy to go into production next week.

Cast Engaged for "Beware of Widows"

Five prominent players have signed contracts with Universal for roles in "Beware of Widows," Laura La Plante's next starring production.

Bryant Washburn will play the masculine lead in the Owen Davis stage success. Walter Hiers has been signed for a comedy role, with Paulette Goddard, Frank Currier and Catherine Carver in prominent supporting parts.

Wesley Ruggles, who recently signed a long-term contract with Universal, has been chosen to direct the picture, and expects to start work next week.

Miss La Plante just completed the starring role in "The Cat and the Canary" under Paul Leni's direction.

First National Pictures has given three boys a million dollars to spend! Nothing reckless or even daring, because in this case the boys happen to have spent millions before this—they being none other than Richard Barthelmess, star; Al Rockett, producer, and Alfred Santell, director.

A million dollars is to be spent on the filming of "The Patent Leather Kid," which will star Dick Barthelmess, aged 27, to be produced by Rockett, aged 33, and directed by Santell, aged 31. There is a warning, however, to mere youths; these men are veterans of the cinema, each has at least ten years of actual experience behind him.

HUSBAND TO DIRECT ELEANOR BOARDMAN

The question of who will have the featured feminine lead of King Vidor's next production for Metro-Goldwyn-Mayer, has been solved by the assignment of Eleanor Boardman to the much coveted role, according to an announcement made late yesterday by Irving G. Thalberg.

Miss Boardman last year was awarded the huge golden trophy given by the Wampas, an aggregation of film exploitation and publicity men, for having made more progress in pictures during the last three years than any other Wampas baby star.

James Murray, Vidor's new find, Dorothy Sebastian and Judy King are also in the cast.

TO MAKE "SCHOOLMATES"

"Schoolmates" is the engaging title of a new picture to be produced for First National Pictures by Charles R. Rogers, according to announcement by John McCormick, general manager of West Coast production.

The story is built around a public school on the type of the East Side educational institutions of New York and will be dedicated to teachers.

Gentleman from the press: "Are you fond of good pictures?"

Gentleman on the right: "Yes, very." "Are you?"

G. from the P: "Yes." "Shall we go out for a smoke?"

Apologies to The Passing Show

"An American Tragedy"

**New Wilkes Vine Street Opens January 19th
with Leslie Fenton Starring in the Leading Role**

Fireside News

(Continued from Page 5)

wants all her children united. She wants her two little girls and her son by her first marriage with her in her new home, which is graced by two children from her second marriage. The court has referred the matter to the court probation officer for an investigation and stated that he would base his judgment upon this report.

* * *

Announcement from abroad states that Mary Hay does not expect to be granted a divorce from Richard Barthelmess until February 15th. Premature reports that the famous couple were already divorced were erroneous. Miss Hay is dancing at the Cannes Casino.

* * *

Donald Freeman, assistant editor of Vanity Fair, arrived in our midst a few days ago, but was extremely mum on the subject of rumors pertaining to his engagement to Pauline Starke. Reports of this character emanated from New York shortly after Miss Starke's return from there a short time ago.

* * *

"Miss California," nee "Venice," whose real moniker is Aloha Porter, was married on December 30th to Leonard Leroy Thomas of Los Angeles. Although the subject of quantities of publicity when she won her several beauty contests her marriage was unheralded and successfully kept a secret until this week when her friends could retain her confidence no longer.

* * *

Lady Diana Manners, uncrowned Queen of English beauty and "daughter of a thousand Earls to the manner born" will soon be in our midst as the Madonna of "The Miracle." The hearts of many rising social film luminaries will beat faster with the report but many hopes are due to be shattered for it is said that Lady Diana, with all her democratic ideas and stage work, is still able to distinguish socially and does so very often.

* * *

The Santells are parting again. This is the third time. Attorneys are drawing up property agreement which is expected to be signed soon. The attorneys are Milton Cohen for Mrs. Santell and Lloyd Wright for Mr. Santell.

Remarkable Vacation For Colleen Moore

Colleen Moore is thoroughly enjoying one of the most remarkable vacations ever attempted by a film star.

Following nine months of trying location trip to New York, Miss Moore is forgetting the studio for three whole weeks.

She started with a week in the mountains but is completing the most important part of it with two weeks at home. She is having the time of her life attending to the thousand and one details of managing a home, that are necessarily somewhat neglected during the filming of a picture.

The garden is being relandscaped under her watchful eyes. Gowns are being fitted; heaps of professional and personal correspondence being attended to; dancing lessons which were dropped for a time are being resumed; portraits are being taken; guests are being entertained and social visits returned.

When all this is done, Miss Moore will begin preparations for her next starring picture, "Naughty But Nice," a story of the thrilling experience of a young girl in an exclusive young ladies' seminary. Her most recently completed picture, "Orchids and Ermine," is being cut and edited under the supervision of John McCormick, producer of all her pictures.

Inspiration Pictures has under its wings the embryonic beginnings of another and bigger "Tol'able David." This is the reliable information coming from Finis Fox, now busily burning the midnight oil on "Quality," featuring the up and coming Gardner James. "Quality" is the dramatic story of the stunted mental growth of a Kentucky mountain boy. As the powerfully simple plot unravels we find it fairly oozing with good old melo and hokum, but "it'll take 'em out of their seats," says Fox. Having glanced the script we thoroughly agree.

The cast is as yet a tentative one, and the director to be chosen. Under consideration, though, are Belle Bennett, Ernest Torrence, Charlie Murray, Dot Farley and David Torrence. Tom Miranda on the adaptation and Fox on the scenario. The darn thing does smack of quality—punning aside—now doesn't it?

Nine Features Soon to Start At Universal

Nine big feature pictures are in various stages of preparation at Universal City and all will be in production within the next thirty days, according to announcement from Carl Laemmle.

The months of January and February, from present plans, will be the busiest period Universal City has experienced within the past year, for in addition to the many feature companies, there will be three two-reel comedy units at work.

The pictures now in preparation are: "Let's Go Home," to be directed by Melville Brown; "Fast and Furious," starring Reginald Denny, directed by William A. Seiter; "Beware of Widows," starring Laura La Plante, directed by Wesley Huggles; "Thunderhoof," directed by Henry MacRae; "Cheating Cheaters," directed by Edward Laemmle; "Flight," directed by Emory Johnson; "The Yukon Trail," directed by Ernst Laemmle; "Hey! Hey! Cowboy!" starring Hoot Gibson, directed by Lynn Reynolds.

The two-reel companies include the "Collegians," the two-reel featurettes written by Carl Laemmle, Jr., and directed by Nat Ross; the unit starring Charles Puffy being directed by Harry Sweet, and a company filming a series of negro comedies written by Octavus Roy Cohen, on which preparations are now being rushed.

Sidney Wants Waltzing Horse

Richard III or some one of the English literary-historical figures, offered his kingdom for a horse but Scott Sidney is offering cash for one. The only condition that the comedy-director makes is that the horse must dance.

For two weeks now Sidney has been searching the circus and livery stables for a waltzing equine, preferably one that can do a little fast stepping. He needs it in "No Control," which he is making for Metropolitan, and unless he gets it there will be no picture. Four horses have promised to waltz, but would only two-step when the camera started.

"The Final Extra" is being filmed under the Gotham banner.

AN OPENING of great brilliance is being planned for the New Wilkes Vine Street Theater when, on Wednesday night, January 19th, C. O. Bauman and A. G. Wilkes, by arrangement with Horace Liveright, will present Patrick Kearney's stage version of Theodore Dreiser's "An American Tragedy," with Leslie Fenton in the leading role of Clyde.

The part of Roberta is quite an important one and much interest attaches therefore to the announcement of which talented young actress has been selected to play this difficult role. Alfred G. Wilkes, producer of the play, announces that Roberta Rush, a young actress who he had seen in several New York productions during the past several years, was signed for the part by him upon his recent trip to the Metropolitan city some six weeks ago.

Vine Street, from Sunset Boulevard to Hollywood Boulevard, will be the most brightly lighted street in the world that night, it is said, when sun-arcs from Universal Manufacturing Company, gratuitously donated by Carl Laemmle, will turn the concentrated brilliance of their rays upon the front of the theater and the areas north and south of it. Mr. Laemmle is making this gracious and generous gesture to Mr. Bauman and Mr. Wilkes in appreciation and acknowledgement of their courtesy in changing the opening date of the Wilkes Vine Street Theater from Monday, the 17th, as was originally planned, to the 19th, on account of the big birthday dinner which was given Mr. Laemmle on the 17th.

A large number of the most widely known stage and theatrical stars have already made their reservations for the auspicious opening of the New Wilkes Vine Street Theater.

TRAVERS VALE

Funeral services for Travers Vale, 62, of 6122 Selma avenue, pioneer motion picture director and more recently stage director of the El Capitan theater, were held Friday at 2 o'clock at the LeRoy Bagley mortuary, 5440 Hollywood boulevard.

Edward Sloman now has a five-year contract with Universal.

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-cussed and discussed
All Over the World

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Their Golden Moments

A few days ago—for no reason at all—I went through quite a list of old time pictures and was singularly struck by one salient fact, among others. That so very many players seem to reach the veritable heights in one picture, break loose with a simply great performance, and then sink to rank mediocrity or worse for the entire rest of their careers. For where, oh, where is the—

Milton Sills of "The Sea Hawk," Richard Dix of "The Christian," Colleen Moore of "Flaming Youth" and "So Big," Meighan and Compson of "The Miracle Man," Buck Jones of "Lazy Bones," Eleanor Boardman of "The Stranger's Banquet," Tony Moreno of "The Temptress," Billie Dove of "The Marriage Clause," May McAvoy of "Kick In," Monte Blue of "Main Street," Ralph Graves of "Dream Street," Marie Prevost of "Brass."

We could go on like this forever, but that is only a typical bandful. Just why these men and women were inspired at those particular moments, but have done much inferior work before and since then, we could scarcely say.

Perhaps it was the result of superior direction, character, story, instigation of any kind, but it's our private hunch that a true artist can at all times rise far above the material at hand,—if he had the stuff in him, the rest doesn't matter. Yes, we by all means confess a lack of knowledge on this eternal problem.

But at any rate the above list might prove worth the studying.

The Bogie Man

Motion picture folk seem to belong to a sort of Peter Pan race and no matter what environment bred their characters or what ancestry governed their dispositions, immediately upon entering the ranks of the film business they invariably become as, children. And that is as it should be for such is the Kingdom of Art. Creativeness, imagination and optimism are all distinctively the traits of children and greatly needed in the motion picture business. On the other hand fear is one of the child's strongest characteristics and the most injurious. It is the bringing of this particular trait into their daily lives—that one objects to in motion picture folk.

This Bogie Man—this fear—this idea that "self preservation" must be the first law of their natures, is at the bottom of all the lack of sympathy, camaraderie and responsiveness that the outsider finds when in daily contact with them. Each and every individual no matter what his picture position or rating, is continually seeing over his shoulder the Bogie Man of non-employment or replacement. With many seekers and few unfilled jobs the reason is a potent but disorganizing one. Ask anyone in the "game" to speak a good word for you and immediately their sympathies freeze. There is always an irrelevant excuse, irrelevant because the unspoken real reason is fear. Fear that you might in some way ease yourself eventually into their particular job or fear that if you did not make good their's, would be the blame with a corresponding loss of prestige. And these same people when they toboggan down tomorrow are the first to whimper at the injustice of this attitude in others just as those who rise up tomorrow from the ranks of the unsympathized are the first to forget. It isn't the effect it has on the individual we cavil about but the effect it has on the business in general.

Sheep

There are many conditions in the motion picture business that present opportunity for a good snicker for those that are observant and many of them are so palpable that he who runs may read with ease and laugh at his leisure. About the best joke of any season is that old wheeze "what the public wants." One hears it constantly in almost every executive office—east as well as west. In the first place any individual who absolutely knew what the public wanted could become a millionaire in no time, have the business by the neck and make it sit up and say "Uncle" any time he wanted to. The fact of the matter is that most of our big successes have been part accident and the point at issue is that no sooner did they become successes than every other producer in the field had to go out and make something similar as possible without infringement making the ex-cathedra statement at the same time that that particular type of picture and nothing else was what the public wants anything that is real entertainment regardless of locale, theme, age or character. "The Big Parade" isn't a success because it is a war picture nor is "Fire Brigade" a success because it is a fire picture. Both are successes because they are extraordinarily good entertainment. Let's have more good entertaining pictures and less effort to copy what the other fellow does.

The Purity Squad

Once again the motion picture business faces that Frankenstein of monsters—the Federal Censors. Each time Congress has debated the matter it has drawn closer to fulfillment, and this time it is too close to be put aside without serious consideration.

Various members of our esteemed legislative body are bringing forth bills without number in an effort to reconstruct the morals of the country, as reflected on the screen, and in the aggregate they cover so much ground that, if successful, it will be well nigh impossible to make any sort of picture except a Bible series and even that is dubious.

Here is what the "purity squad" would prohibit from screen presentation!

"Anything indecent, unpatriotic, sacrilegious; anything to impair the health; debase or corrupt the morals of children or adults, incite to crime; disturb public peace; impair friendly relations with any foreign power; anything which holds up to scorn any race, sect or religion." If there is anything left out someone please list it.

Under a list as sweeping as this and with as little definition the Federal Censor could throttle the motion picture business over night and redress might be almost impossible. A producer would very soon find that nothing he could produce would pass if the Censor wished to be a bit arbitrary and use the letter of the law as written. American producers, for the last few years, have been using every possible effort to delete immodest and indecent plots, scenes, situations and characters from their pictures and have an investment at stake that is enormous. If a measure of this kind is allowed to pass it will insult the intelligence of every motion picture fan the country over and go down in history as the greatest graft outlet that politics has ever known. The public in general, as well as every member of the motion picture business, should use every possible effort to tell these nit wit hinterlanders that the world is moving ahead, not backward, and to insist that all broadminded, progressive Congressmen do their duty and send these insipid bills back to the stagnant mental pools in which they were conceived.

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Laemmle On Logic and Realism

Clarence Brown to Direct Super-Feature

"The Trail of '98"

The immensity of Clarence Brown's production of "The Trail of '98," which he is shortly to begin directing for Metro-Goldwyn-Mayer, was indicated yesterday when it became known that Brown's technical staff would be doubled and that no less than a dozen cameras would be assigned to this picture alone.

Charlie Dorian, who has assisted the director on most of his productions during the last few years, will act in a similar capacity during the filming of Robert W. Service's great epic of the north, and at the same time will have a number of assistants working directly under him.

The big camera battery will be under the command of John Seitz, one of the best known photographers of the industry and who recently returned from Europe where he has been head cameraman for Rex Ingram at the Nice studio in France.

Merrill Pye has been assigned art director under the supervision of Cedric Gibbons, head of the studio art department, and he, too, will have a number of assistants.

Instead of having but one business manager for the unit, as is usually the case, "The Trail of '98" will have two of the best unit managers on the lot—Charles Stallings, who was assistant to Fred Niblo during the making of "Ben Hur," and Clarence Bricker, who has handled a number of important Metro-Goldwyn-Mayer productions.

Several assistant technical directors and advisors are yet to be selected. All of these will be original "sour-doughs" who participated in the mad rush to the Klondyke during the last years of the nineteenth century. Two of these are said to have taken fortunes in yellow metal from the fields near Dawson City.

Larry Semon

Larry Semon is called "The Comedian with the Million Gag Mind."

Recently signed by Paramount to write, act and direct comedies, Larry has already decided he needs all the million. At present he is "gaging" the story for Wallace Beery. Between scenes he works for Eddie Cantor and Raymond Griffith, so Larry is wondering how he can slip some extra ciphers on the nick-name given him years ago. A million is not enough.

WARNERS SIGN

IRENE RICH

The increasing popularity of Irene Rich was attested today in an announcement made by Warner Brothers to the effect that the star has been signed on a new long term contract by that organization. Miss Rich's present contract with



IRENE RICH

Warner Brothers, which has extended over a period of several years, will not expire for a few months but Warners have already signed the new contract, as they wish to keep Miss Rich within their fold. She has been elevated to the first rank of stars in the industry, both financially and also in regard to story discrimination.

"Rumors regarding my leaving Warner Brothers are absolutely unfounded," said Miss Rich, on coming from the conference which resulted in the new contract. "Having been at Warner Brothers so long, I would not feel at home in any other studio. I feel that Warner Brothers have aided me to success, and I am going to do my best work in their pictures."

During the period at Warner Brothers Miss Rich was featured and starred in more than a dozen pictures, including "The Pleasure Buyers," "Lady Windemere's Fan," "My Official Wife," "Don't Tell the Wife" and other well-known successes.

"We are glad to have Miss Rich with us for another period of years," said Jack Warner, on behalf of his company. "Several very im-

DE MILLE SIGNS IRISH ARTIST

The noted Irish artist, Power O'Malley of Dublin, has been chosen by Cecil B. DeMille to prepare a series of poster paintings for "The King of Kings."

It is said that O'Malley was given this coveted assignment only after the art world had been combed for a painter whose previous work assured true reverence and depth of feeling toward this pictorial story of Christ as written by Jeanie Macpherson.

Mr. O'Malley comes to Mr. DeMille fresh from his winning of the famous Aonach Taitteen medal of Dublin. This award has special importance because it is a revival from 625 B. C., when it was last granted. Mr. O'Malley is famous wherever artists gather. Since his first American triumph in 1919 O'Malley has mounted the ladder of popularity to a place of highest regard among American art-lovers.

The work of Mr. O'Malley in preparing paintings of "The King of Kings" is announced as still another step in the careful building of this cinema structure. It will be recalled that Miss Macpherson's story was prepared with the advice of scholars representing twenty-seven Protestant sects, the Roman Catholic and Jewish churches.

Ralph Forbes Chosen for Important Lead

Ralph Forbes, famous British stage star who was recently placed under contract by Metro-Goldwyn-Mayer, is to have the male lead of "The Branding Iron," the famous Kathryn Newlin Burt story of the Swiss Alps, it was announced late yesterday by Harry Rapf, M.-G.-M. producer.

With the completion of this role he will immediately start work with Lionel Barrymore and Aileen Pringle in the picture to be directed by Reginald Barker.

Forbes came to America some years ago with the English company presenting "Havoc" on the New York stage. Later he appeared in other stage productions, including "The Green Hat."

He made his film debut in Hollywood as one of the three brothers in "Beau Geste," but was immediately afterwards signed by M.-G.-M. to appear exclusively in pictures produced by that organization.

Important stories have been bought for her and are now in process of preparation."

The next production in which Miss Rich will star is to be "The Climbers," Clyde Fitch's famous play.

Departure From Convention Seen by Carl Laemmle

The movies have come to a parting of the ways.

That is the opinion of Carl Laemmle, veteran producer and president of the Universal Pictures Corporation, who believes the public at last is ready to accept film stories based on logic and realism.

A great deal has been said about the departure from the so-called "happy ending" and that the hero must not be "all good" nor the villain "all bad."

With this firm belief, Mr. Laemmle has determined to break away from the iron-bound custom which has ruled the screen for so long, and concrete evidence of it is found in "The Claw," the present Universal production based on Cynthia Stockley's story of the same name.

Norman Kerry, the star of the picture, plays not the role of the average hero but that of a strong, personable army officer and his screen personality in this production will be revealed as a character study in which the star departs for the first time from straight "hero" role into the realms of characterization.

The story has neither a happy nor an unhappy ending, but a logical one and one which, it is felt sure, will make for dramatic power.

Mr. Laemmle is confident that the public will not only accept the departure from the conventional, but will welcome it after the hundreds of hackneyed and banal plots.

"The Unknown"

"The Unknown," will be the title of Lon Chaney's next Metro-Goldwyn-Mayer vehicle. This is the news contained in an announcement from the offices of Irving C. Thalberg that the title has been definitely adopted for Tod Browning's new original story, which has been scenarized under the tentative title of "Alonzo, the Armless."

It is a graphic story of circus and underworld life in Spain, with Chaney in the role of a sinister underworld ruler.

Dramatic action is laid against a background of spangles and tinsels of the circus. Browning wrote the story in its original form and is now supervising completion of a scenario.

President of First National Talks to London By Phone

FOR the first time in history a motion picture executive in New York delivered an address to an assemblage of salesmen in London when Robert Lieber, president of First National Pictures, owner of the Circle Theater in Indianapolis and one of the leading citizens of that city, spoke over the newly inaugurated trans-oceanic telephone to a body of two hundred First National salesmen assembled in the Auditorium at 37 Oxford street, London, England, on January 14.

Speaking from his office at 383 Madison avenue, New York, President Lieber occupied about ten minutes in delivering his address, wherein he stressed the importance of the new invention, which brings into closer union the nations of the world.

An audience of nearly fifty magazine and newspaper representatives gathered in Lieber's office and listened to his address, which was delivered over an ordinary telephone instrument placed on his desk.

Mr. Lieber said that in this day of changing values and with conditions still fluctuating as an inevitable consequence of the war, the greatest need of all nations is the understanding of viewpoints and aims foreign to their own.

Business—and particularly the motion picture business—indicated Lieber, is international in scope and does not permit of any selfish adherence to provincial traditions.

"We are striving," he said, "to create a universal language, a universal art, a universal brotherhood of mankind, and in order to do this the men and women of every nation must come to feel that they share

interests in common; that they are, in fact, neighbors, no matter how many miles may separate their homes. In talking over the telephone to you men of England I feel more strongly than ever that we can come together and discuss our problems like friends talking across a table.

"National boundaries will cease to be a barrier when men come to thoroughly understand each other. The year 1927 holds wonderful opportunities for all of us. I realize the difficulties you have met so heroically during the past twelve months, with the great general strike and the coal strikes to be faced. Happily, these are episodes of the past, and you may look forward to the immediate future with new hope and abounding optimism. I want to compliment every member of our wonderful organization of sales representatives in the United Kingdom upon the strides made during this past year in reducing its percentage of operating expense. My compliments are the more hearty in the realization of difficulties with which you have been forced to contend. Referring to the product you will have to sell during the period we are now entering upon, I want to give you my personal assurance that our program will far surpass anything ever accomplished in the past by First National.

"Mr. Richard K. Rowland, our production manager, is at the present time at our magnificent Burbank studios in California, personally superintending the launching of a production program of surpassing promise.

"On its roster of stars First Na-



ROBERT LEIBU
President of Associated First National

tional has actors and actresses of unequalled popularity, such as Colleen Moore, who recently, in a far-reaching poll of exhibitors in the United States, was voted the most popular player in the country, male or female. Then we have productions coming from Norma and Coustance Talmadge, Milton Sills, Richard Barthelmess and Harry Langdon, a comedian who has made marvelous strides within the past few months. Also pictures starring

such favorites as Corinne Griffith, Johnny Hines, Leon Errol and Ken Maynard. First National is equally well supplied with supporting players of the first rank, with directors of proven skill, and with every physical and technical asset for the making of photoplays carrying a universal appeal.

"Our motto, 'First National First,' will be more than ever justified during the twelve months to come."

KOPFSTEIN HERE FOR NEW PRODUCT

That genial young hustler from the distribution jungles of the East, Jacques Kopfstein, is in Hollywood lining up everything that is unusual in the Independent field. Mr. Kopfstein has much in his favor as an Independent distributor, for he knows his market, is a shrewd selector of material and his word is as good as his bond. Among the list of offerings already corraled by him are The Nathan Productions, Sunkist Comedies, Fistical Culture Comedies made by Albert Herman, Fearless Two Reelers for Van Pelt Productions, and the Sandow Dog Features. Among the new selections will be found Joe Rock's new series featuring "Old Faithful," the elephant, and others to be announced shortly.

PAUL BERN RETURNS

Following a two months' visit to New York, during which time he gathered screen material for Metro-Goldwyn-Mayer, Paul Bern, assistant to Irving G. Thalberg, returned to Los Angeles yesterday, bearing the nucleus of several big production announcements.

Bern saw every current Broadway play during his visit, conferred with many noted writers, and entered into negotiations for the screen rights of several stories and novels.

"The more I look over the market for screen material the more I am convinced we are about to enter into a new era in the acquisition of screen stories," Bern declared. "The day is at hand, in my opinion, when practically every great screen story will be specially

written for the great star personalities. It is in these specifically written vehicles that the screen stars have full opportunity of displaying their greatest talents. And they can do it in a story that is cohesive and has a unity utterly lacking in adaptations of plays or novels.

"Of course, the sensational plays and best sellers will have a place on the screen through public demand. But the ideal picture, as well as the big productions, will come from originals written with the star's particular personality and ability always in view."

GARRETT FORT

The day of the clinchless picture is nearing.

Garrett Fort, DeMille scenarist,

believes so and to prove his point he has just completed an unusual scenario in which there are no prolonged love scenes and less than a dozen "close-ups."

The story is "White Gold," a tale of heat and hate in the Arizona sheep country, with Jetta Goudal, Kenneth Thomson, George Bancroft, George Nichols and Clyde Cook playing the principal roles. William K. Howard is directing.

"The motion picture public has become satiated with the saccharine trend in pictures," Fort declares, "and the love theme must be kept in proper ratio to the other elements of the story.

"The time is not far off when an entire production will be filmed without a single close-up of a rampant movie hero clasping the fair heroine to his manly chest."

"Wings"

An Epochal Story of the Air Service

by
**DICK
GERSON**

"WINGS," on good authority, is to be the greatest picture of its type ever made and one of the finest pictures of any form or caliber ever turned out by the Famous Players' or any other studio. This, in a line, is the unanimous consensus of opinion of the privileged few who have seen the numerous rushes of Paramount's latest super-special. Upon investigation we have found the statements to be conservatively true.

As a matter of fact, the entire Lasky lot is literally stirred to fever heat at its early signs of brilliant promise. It is a not uncommon sight these days to see men and women rushing wildly about the sundry sets, popeyed and hoary haired. Hot on everyone's tongue, magically stirring the bosom, burning beneath one's hardened hide—"Wings" has stormed the Famous Players' lot by the stupendous flood of its immensity. It is to be their one great special of the new year—the greatest of the great.

The embryonic birth of "Wings," its budding, development and final burst into full bloom, is interesting and dramatic.

It so seems that John Monk Saunders, eminent and gifted author, harbored in the recesses of his mind the germ of a great idea. To produce on the screen that which had never before been attempted—the filming of a super-length and authentic epic of the air. With this in mind, Saunders held many a clandestine hour in pow-wow with the very busy Jesse Lasky. But Lasky gave happily of his time and attention and soon became as enthused over the pro-



JESSE L. LASKY
Vice President, Famous Players-Lasky

ject as a child with his first toy. And then, after but slight deliberation, the order was sent forth, "To start work—and spare no expense."

They did. As the director was chosen William Wellman, himself a former ace of the American Squadron, the ideal man for the job. Saunders, by the way, holds a similar title. The cast was carefully, deliberately chosen. Richard Arlen and Charley Rogers drew finally these film plums, the leads. Clara Bow to be the girl. El Brendel and Roscoe Karns the comedy relief. Richard Tucker, "Gunboat" Smith and Gary Cooper completed the cast. Harry Perry on first camera. Lucien Hubbard, the producer, and B. P. Schulberg the swaying hand of the entire scheme. The first gesture had been made and the stage fairly set.

And then, to use the words of Holloway, Lasky's publicity man, "We picked up bodily the Lasky lot and transferred it to San Antonio. And here began the tempo-

rary erection of the Junior Lasky Studio."

The multifold equipment of a complete picture plant found its way into the picturesque spots of this Texas town. Air experts and learned advisers were hired by the flock. At one time not less than five aces, representing five different countries, were on "location." Eighteen cameras were to shoot the film—six of them automatics. The company split into four sections, with all four working simultaneously in varied sections of the country. Stunt men, hundreds of actual ex-members of the A. E. F., and a host of well experienced flyers became also an integral part of the company. Vaguely the men were stirred into the premonition of "something big in the wind." But as yet all knew little of the import of the undertaking—and held fixedly their breath.

This was the beginning of last September. Now, four and a half months later, every man jack of them, from the first to the last,

declare "Wings" to be the most vast, powerful and realistic thing ever to find its way to the silver sheet. And they tell you this in the weirdest, most awe-stricken tones to be imagined, with eyes afire and body atingle—"Wings" has got them.

In fact, it got the whole bunch of them shortly after the taking of the first shots. Every man—not to forget little Clara—threw himself heart and soul and mind into the filming of "Wings." Soon they forgot that they were making a movie, that they were working on wage, that they were shooting at San Antonio, and, to believe those in the know, forgot everything but the magnitude of this gigantic air spectacle at hand. Things happened at San Antonio, the like of which the natives nor anyone else had ever previously witnessed.

Not a thing, not a foot of film, was to be faked—nor was it. All branches of the air service were to be covered in the unfoldment of the story, and when a plane was "cracked" it was cracked, and when a balloon was burnt, it was burnt.

The spirit of the project filtered beneath the skin of the air men and many of them went beyond all instructions in carrying through the ultimate thrill. Thousands of feet above the ground these men deliberately lost control of their planes, went dizzily plunging earthward, flush into a nose dive and then—then, but literally a dozen feet from the ground, straightened and swerved above and beyond danger. Time after time was this "stunt" repeated, improved upon, embellished.

One man, sitting the while



LUCIEN HUBBARD



WILLIAM WELLMAN



CLARA BOW

astride the driver's seat, deliberately "cracked" his plane on plunging to earth, and pulled himself out from under, smiling and triumphantly. Another dived fiercely into a specially constructed cabin. Another made it a habit of just missing the other fellow, while soaring far above the clouds. All of this, and a thousand more, was purely voluntary.

With a camera strapped to the propeller, with the erection of a hundred-foot tower upon which were placed other cameras and with each individual acting, while in the air, as his own director and cinematographer, some shot and angles were recorded that never before had seen the light of day. The earth spinning below and above you, the parched faces of the men in gigantic close-ups, the world gone positively crazy, were but a handful of the myriad bits of ultra-realism.

One man, a case-hardened war veteran, broke down and bawled like a baby when the force of it all finally got him. Other men were advisedly sent home "to rest up a few days." And each and every one of them are now, at the near completion of the air stuff, most perfect applicants for the nearest psychopathic ward. Such, in part, the realism and thrills of "Wings."

However, the story itself is not wholly subordinate to the magnificence of its spirit. On the contrary it serves as the instigation and inspiration to the moving and telling action in the air. It effervesces hugely with drama, force and intense vigor. Moves unerringly to a magnificently dramatic climax and presents there one of the most grippingly powerful situations ever screened. Oh, the story, too, is big.

Associate heads and executives believe it to be the biggest thing Famous has ever undertaken, barring, they say, none. And in this belief they have the hearty agreement of all that have had to do

with the making and taking of the picture. If the discriminating public, that aphoristic final judge, finds in it anything of lack, we should then give them up as a hopeless, stupid bunch. They'll never see the like of it again anywhere nor at any time.

The company has completed its magnanimous task at San Antonio and are now Hollywood bound for the final interior shots at the Lasky lot. Rightly do they all draw a bursting breath of relief at the hectic end of the trail. They have done their work as never a company has done better and proudly may we reiterate in all sincerity, "Well done."

This film, it is told, is going to "make" Charley Rogers and Richard Arlen, their work on the dramatic battle field and air sequences being nothing short of superb. We wish them luck and a helping hand, but to the genuises behind the throne must go much of the credit for the consummation of this project. Jesse Lasky, B. P. Schulberg, Lucien Howard, John Monk Saunders and William Wellman are to be accorded only the loudest of praise and commendation for the nobility of their pioneer work. They have given us, with all due conservatism, something great beyond the wildest dreams of the great picture industry.

Famous Players-Lasky, we salute you—royally.

LEON ERROL TO STAR IN "THE LITTLE CAFE"

John McCormick, general manager of West Coast production for First National Pictures, announces that "The Little Cafe" will be produced at the Burbank studio with Leon Errol as star. "The Little Cafe" is a translation by Tristan Bernard of the French musical comedy, "Le Petite Cafe." Errol recently made "The Lunatic at Large" for First National in the East. This has proved one of the comedy hits of the season.

CAN'T FOOL NOODLES

Poor Noodles, the now famous Topics pony, got a tough break a couple of days ago. Mr. Winch, our genial circulation manager, having been raised in New York City, didn't savvy western "hay," and having gone into a feed store ordered a bale of "that stuff" sent out to the stable where Noodles is housed. You couldn't fool Noodles; he knew his oats, also his hay.

COBB, AUTHOR, HERE

Don Cobb, well known short story writer and scenarist, who has been in the New York office of Universal pictures for the past year, has been transferred to the Pacific coast, where he will take up new duties in the scenario department at Universal City.

Story Material

Why the Original Screen Play Today Is Not Popular—When It Will Come Into Its Own

By JUNE MATHIS

WILL the original motion picture screen drama ever come into its own?

This question has been asked me time and again.

There stands out a few original screen plays today that are marked with success. They are historic epics. They are those plays close to the vital part of every day life, such as "The Fire Brigade," "Tell It to the Marines," "Old Ironsides," and a few others.

There are many reasons why the original screen play is not the popular play used for motion picture production. The story written expressly for screen production today cannot compete with the story of a book or of the stage play. It lacks the thoroughness of preparation, weeks and months of thought and work. There is not the bigness of theme necessary to make it of important value as a screen play.

From the producer's viewpoint, a certain book is chosen expressly for its exploitation value and because the book or play has a great theme. (The changing of the title of popular books and plays when they reach the screen is rarely done, if ever, by the studio officials. These officials realize the value attached to the name of a play or book. The exhibitor and contact man are responsible for the changes.)

The necessity of needing a story for a screen production by a certain

date, crowds producers for time and the screenwright must rush his work, must put aside his best to give only mediocre results from his hurriedly prepared story. Hence, his story does not have the psychological value and beauty or greatness of theme that one finds in the book or stage play and it does not pay him nearly as well as the book or stage play.

Today ten plays and books are successful for screen production as compared to one of the original story. It does not profit the established author to give his time to an original screen story. He does not concentrate on the screen and neither does the playwright concentrate for the screen. The author's book is sold to the publisher and later he receives his royalty. Then it is sold for a play, finally for stock and then for the screen. He is benefited in four ways. The writer is paid far more in the end for his work, his study, his long days and months of work in publishing his story in book form, receiving his royalty and later his share from the film play than he is in writing an original story for the screen.

When the producer will refuse to be hurried in choosing his screen story and will pay the right price to the author for his time and work, then will the writer sit back and give to the world and filmdom the best he has to offer in thought, plot and theme in original stories for the screen.



JUNE MATHIS

CARL LAEMMLE, JR.

"The Dazzling Co-eds" is the title of the current picture of the new "Collegian" series now in production at Universal City. Nat

Ross is directing, and Carl Laemmle, Jr., who wrote the stories on which the series is based, is acting as supervisor on the company.



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Hollywood Playhouse

A Theatrical Achievement

THE Hollywood Play House has been established as a place in which the best dramas will be presented with professional casts and artistic settings. Located just north of Hollywood boulevard on Vine street, in the heart of the new Rialto of Hollywood, this theater is a beautiful adaptation of true Spanish architecture. The building is equipped with the most modern lighting and ventilating systems, and is decorated with a touch which has attracted the notice of the thousands who have viewed the interior.

From the main foyer a grand staircase, which partly supports the balcony, leads to the mezzanine foyer opening on a large patio with open fireplace and many tropical plants. All the chairs in the theater, which has a seating capacity of 1146, are unusually large and extremely comfortable. In the parquet two inches more than the standard distance is given between the chairs and in the mezzanine, three inches, thus insuring easy ingress and egress. Many of the seats have earphone attachments for the benefit of persons whose hearing is not normal. Scientific tests of the acoustics proved conditions to be perfect.

As the Hollywood Play House has been planned as a center in which whole families may find clean, wholesome amusement at popular prices, the success of the venture seems assured and long runs are anticipated for each of the attractions.

A board of founder members, numbering more than two hundred prominent society and professional leaders, has been organized. The founder members will have a voice in the selection of many plays and each will be entitled to two tickets a week.

MANAGEMENT of the theater is centered in a board of directors, men identified with many important projects in Hollywood and Southern California. It has been their purpose to add to the many unique enterprises in the movie capital a building that unites the best traditions of the past with the most advanced ideas for the present. To a remarkable extent they have succeeded in suggesting the historic Spanish influence. Color and charm have been brought to every detail of the building into which the architects, Gogerty and Weyl, have put

their best work. To Carl J. Weyl, the junior partner, is due the credit for the scheme of interior decoration, carried out most successfully by Stefan Horbaczek, the famous Polish artist.

The architects have worked out many cherished plans of Ed W. Rowland, managing director of the theater, who for many years has been a producer of plays and a theater owner in the East. One

the luxurious velvet chairs extend to the rear wall of the theater.

For the premiere an unusual dedicatory program has been prepared and there is no doubt that the opening will be a brilliant event. With a cast in which a number of the parts have been assigned to members of the original New York company and a production said to be more elaborate than any that has previously been provided for the comedy drama, "Alias the Deacon," the opening attraction should have a long run.

ment as a screen actress, will appear as the ingenue. Others in the cast are: Walter C. Percival, William H. Turner, Jimmy Gilfoyle, Walter Emerson, Joseph Franz, Wilbur Higby, Burdell Jacobs, Gloria Gordon, Lucille Collins, Jessie Gavin, Jane Van Zandt and Alyse Kimball.

THE board of directors, the men who have financed the enterprise which represents an investment, including building, grounds



ROBERT H. JONES, MANAGER, AND THE NEW HOLLYWOOD PLAYHOUSE WHICH OPENS WITH "ALIAS THE DEACON," JANUARY 24TH.

of these was the installation of the grand staircase, which is not only a dominating feature of the main foyer, but also a symbol of democracy, for it supports the balcony, providing an imposing entrance to it, and all who buy the less costly seats are enabled to enjoy the privileges provided for holders of the higher-priced seats. No side entrance need deter the play-lover who buys balcony chairs. For him the mezzanine foyer and mezzanine patio are open. Families purchase the last row of seats and enjoy all the comforts and beauties of Hollywood Play House. They will find that

"ALIAS THE DEACON" made one of the big hits in New York last season and for a year was most popular with persons of every class, for it has a broad appeal. Berton Churchill, who originated the role of the Deacon, has been brought from New York to repeat his sensational success, and Miss Frances Underwood, who played opposite him in the original company, also, has been given her old part. Joseph Depew, the boy of the first company, and Ann Fay have been engaged for the Hollywood production. In addition there are 16 distinguished professionals in the company. Helen Ferguson, promi-

and furnishings, of \$1,000,000, includes A. Z. Taft, Jr., Frederick G. Leonard, Charles R. Stuart, G. R. Dexter and Orville L. Routt. Robert M. Jones is business manager. On him has rested the responsibility of choosing many of the artistic furnishings and he has used his knowledge gained in long residence abroad in making the patio lovely with rare plants that belong distinctly to Spain.

Ed W. Rowland is managing director of the theater, which owes its inception to him. He is an able executive of long experience. A. Leslie Pearce, one of the artists of the theater, is stage director

Alexander Drankoff

High Lights on the Colorful Career of the Founder and Pioneer of Motion Pictures in Russia

ALEXANDER DRANKOFF, famous as the pioneer and originator of motion pictures in Russia, arrived in Hollywood to produce under his own personal supervision a series of spectacular productions, the story adaptations for which are taken from the works of famous authors. In mentioning his plans, Mr. Drankoff modestly remarked, "I am not here to revolutionize the film industry, neither do I intend to inflict upon the public by injection into my pictures nonsensical or unprecedented ideas. My ambition is to conform with modern methods, which I have carefully studied, and turn out pictures that 'The Public Demand.'" Drankoff will not act, neither will he direct, but on the alternative will personally supervise each production filmed under his banner.

When asked to relate his experiences during his struggle to organize and interest Russian capitalists in motion pictures, Mr. Drankoff exclaimed, "I do not speak very good English yet." Hollywood Topics correspondent has never met a more interesting man than this well educated Russian gentleman, who without a doubt has had most colorful experiences in attempting to become famous in the realm of motion pictures in Europe, to which end he succeeded.

Mr. Drankoff was born October 3, 1882, in the village of Elesavat, Russia, of Jewish parentage. Through his own efforts and the meager allowance his father afforded him, he was able to finish a college training in one of Russia's best institutions. While studying he became interested in photography, and worked as an apprentice in a small shop. Here he tried his hand at everything from the operation of a camera to developing the film, retouching and even repairing the apparatus.

After finishing school he embarked as a full-fledged newspaper "photographer," a then unheard of vocation. Drankoff soon realized that he had chosen a new line of endeavor, which would require a lot of hard knocks before he could accomplish his purpose. He encountered no end of trouble, in fact from all angles, in getting permission to "shoot" such subjects as he considered "news topics" for his paper. However, he was not to be outdone, and his perseverance and determination finally won for him the distinction of being the first and only

official newspaper photographer in Russia.

It is not generally appreciated that the ideal intrepid American newspaper reporter, before whom Richard Harding Davis has made us bow in silent admiration, has a worthy rival in the newspaper photographer. As a matter of fact, it is the news photographer who in these days of over-organized news gathering and news dissemination bears the brunt of keeping alive the traditional personal, romantic adventure often associated with our conception of newspaper reporting. He it is who is still called upon to run the gauntlet of self-conscious enemies of publicity, and resort to all sorts of ruses in the ordinary discharge of his duties. Yet not even the most dauntless and persistent of our newspaper photographers will in his most exuberant mood of reminiscences confess to such vicissitudes and trials, such humiliations and triumphs in the course of his professional career, as have befallen Alexander Drankoff, a Russian, whom the backwaters of the great Russian Revolution have tossed up on our shores.

Official Photographer to the Czar
TRAVELLING from one end of Russia to the other as a news photographer, Drankoff gained national as well as international recognition, particularly in Europe. His courageous and daring attempts to get "shots" at any price came to the attention of officials of the Russian government. He was commanded to appear before the Czar, and at once commissioned chief photographer to the Douma. Not satisfied with the ordinary routine of work allotted to him from the officials under whom he acted, his adventurous spirit got the better of good judgment, and one day while the Czar was personally inspecting certain of his troops, Drankoff rushed through the cordon, and snapped the emperor in full regalia. His boldness and daring spirit got the better of the captain of the guards and Drankoff was permitted to go unmolested.

Organizes First Motion Picture Studio in Russia

DRANKOFF, apart from photographing the every-day news topics for his newspaper, had a weakness, and that was to perpetuate the lives and labors of noted authors, scientists and others through the medium of still pic-

tures and the screen. It took him exactly five years to secure the first and only official photograph of the late Count L. N. Tolstoy. Drankoff has the distinction of being the only photographer to photograph, under command of the Czar of Russia, the official jewels, robes and other highly prized possessions of the royal family.

All this notoriety gained for

he had gained a knowledge that no other Russian would dare to try for—that of pioneering the motion picture industry of Russia.

Drankoff's Opinion of American Producers

ASKED what his opinion was regarding the American film producer and his methods, Drankoff remarked, "A short time ago I



ALEXANDER DRANKOFF

Drankoff the realization of a great dream. The actual formation of a motion picture studio company.

He formed a company, having as associates some of Russia's most prominent financiers, including A. Poutilov, president and general manager of the then famous munition works, also the tobacco kings—Dagdnov, Katlama and Gordon—as well as several prominent diplomats and ex-government officials.

So prominent did Drankoff and his huge producing company become, so large was their output, an average of six feature productions each month, all of which were distributed through his own exchanges, and many shown in his own theaters, that the minister of education became interested in having Drankoff produce for the government special subjects for release as "Visual Educational Pictures" for their schools. The minister succeeded in obtaining ten million roubles to carry on this work, when the war started and subsequently the revolution, all of which brought an abrupt end to Drankoff's motion picture enterprises. Of course, he lost his plant, equipment and finances, but

came to America, arriving in New York. I came expressly to enter the film industry, of course," he continued, "but after a careful survey of the situation I realized I would have to know a great deal more about the modern and greatly advanced methods employed by American producers before I could even attempt to make a picture. After careful thought, I decided that for me to get an insight into the plants, I would have to forget that I was Alexander Drankoff, the one-time famous Czar of the Russian film industry, and just be a John Doe. This I did and set about to study every angle of the game, from director, casting director, production manager, technical director, actors and actresses, and even upward to the business manager and the producer himself. I subsequently gave some thought to the releasing and distribution end of the business. Having gathered what I considered first hand knowledge, I then advised my associates, who were aware of my plans and who knew that I contemplated coming to Hollywood as soon as I believed myself suffi-

(Continued on Page 27)

Tom Wilkes Takes Over Majestic

Popular Theatre Opens on January 20th with "The Ghost Train"

THE news that Tom Wilkes, nationally known theatrical producer, is to return to the Majestic after an absence of two years, will be welcome news to thousands of Hollywood and Los Angeles theatre goers.

It was at the Majestic Theatre that Tom gave first productions to many plays that are now famous.

Believing that any play which could win approval of California audiences would win in the east, he proved his theory correct with first productions of such successes as "The Fool," "The Nervous Wreck," "The Rear Car," "Topsy and Eva," and many other stage successes.

All these plays were produced by Tom Wilkes first in California and later in New York and Chicago.

And note this fact, they were produced here at one dollar and fifty cents top. And in most cases with the same casts.

An example of this was the "Topsy and Eva" production with the now famous Duncan sisters. This production was moved intact from Tom's Majestic theatre to Chicago where it broke all records for attendance at three dollars top.

In other words, Los Angeles theatre goers were given the opportunity to see the best in the spoken drama at one-half the price paid for the same attractions in the east.

It is this same policy that Mr. Wilkes will carry out when he re-opens the Majestic Theatre January 20th.

Only proven New York hits and first productions of new plays will be given at the Majestic.

Mr. Wilkes has had an interesting career, starting only ten years ago, at a time when the spoken drama was at its lowest ebb, when outside of New York but few dramatic companies were operating. He built up his interests until they extended from New York City to Los Angeles, including theatres and companies in nearly every large city west of Chicago.

A list of stars who have appeared under the Wilkes banner would read like an honor roll of the American theatre. They include, Marjorie Rambeau, Holbrook Blinn, Richard Bennett, the Duncan sisters, Raymond Hitchcock, Margaret Lawrence, Wallace Ettinger, Harry Mestayer, Frank Keenan, Edward Horton and many others.

Noted for his courage and foresight, still a young man, Tom Wilkes returns to the Majestic Theatre, scene of his earlier tri-

umphs, with the best wishes of all lovers of the spoken drama. The opening of the Majestic Theatre has been set for January 20th to avoid conflicting with the opening of the new Wilkes Vine Street Theatre.



TOM WILKES

"ANNIE ROONEY" DIRECTOR STARTS ON "FRISCO SALLY LEVY"

With a notable cast, headed by Sally O'Neil, in the title role, William Beaudine has started direction of "Frisco Sally Levy," his first picture under his new contract at the Metro-Goldwyn-Mayer studios. The new production, a comedy romance of Jewish-Irish life, laid in San Francisco, is being given an elaborate production, following some weeks of extensive preparation.

Charles Delaney, of "College Days" and "Sporting Life" fame, plays the masculine lead. Tenen Holt and Kate Price play the Jewish father and Irish mother of the heroine. Others in the cast are Turner Savage, Helen Levine, Leon Holmes, and others of note.

The story is an original by Lew Lipton and Al Cohn, with scenario by Cohn. It revolves about Jewish-Irish family life in San Francisco. A reproduction of the famous St. Patrick's day parade, a notable annual event in San Francisco, will

BANQUET FOR LOS ANGELES MAGICIANS

The tenth anniversary banquet of the Los Angeles Society of Magicians will take place at the banquet room of the Chamber of Commerce Building, Twelfth and Broadway, the evening of January 19th. An informal program will follow the dinner at which members of the society and others will offer new experiments in legerdemain.

The Los Angeles Society of Magicians was formed ten years ago with James Foley as president and the late Harry Kellar as honorary president. At the death of Prof. Kellar, Harry G. Cooke was made honorary president. Prof. Cooke has since passed away. Adam Hull Shirk, well known publicity man, now with First National, was president for three years and Frank Fewins elected at his retirement. Fewins still holds the office, having just been elected for a second term. Shirk is now past president.

During its existence the society has entertained most of the noted wizards who have visited Los Angeles, including Nikola, Blackstone, the late Harry Houdini, Leipzig, Rosini, etc.

Each year a banquet is held. Regular meetings occur once a month and whenever a celebrity in the magic world comes to town a special dinner and affair in his honor is given.

Public shows have been given about once a year at the Gamut Club theatre or elsewhere.

UNIVERSAL EMPLOYEES TO LEARN FIRST AID

Classes in first aid under the direction of O. E. McDonald, supervisor of the medical treatment department of the Union Oil Company, have been inaugurated at the Universal City Club and are available to all members of the club, it has been announced.

The course is that authorized by the United States Bureau of Mines and includes a comprehensive study of every phase of first-aid treatment.

MATIESEN GETS INDIAN RELICS

Otto Matiesen, well known film player has recently added to his unusual collection of antique jewelry several American Indian pieces that pre-date the subjection of the Southwestern tribes.

be one of the striking features of the picture, and quaint spots in the city of the Golden Gate will be reproduced during the action of the story.

WARNERS SIGN HARVEY GATES

A formidable array of scenario talent is being assembled by Warner Brothers, in view of the many contracts signed in the last few days. The latest writer to affix his name to a Warner contract is Harvey Gates, very well known scenarist and newspaper man. Gates is one of the oldest writers in the business, having started with Universal thirteen years ago as manager of publicity and advertising.

He is responsible for the stories in which Priscilla Dean made her greatest success, including "The Wildcat of Paris." Collaborative credit on the famous "Merry-go-Round" also goes to Gates. His most recent release work is "The Barrier." As Gates' first assignment under the new contract, he will write the adaption and continuity of "The Brute," in which Monte Blue will star.

"Turkish Delight"

Rewarded after years of apprenticeship in minor roles, Julia Faye assumes a position practically equal to stardom in "Turkish Delight," forthcoming Paul Sloane Production for DeMille.

Announcement of the cast today revealed that she heads a group which includes Joseph Schildkraut, Kenneth Thompson and Harry Allen. Miss Faye's opportunity comes as an immediate result of her work in "Corporal Kate," Sloane's last production, according to C. Gardner Sullivan, DeMille supervising editor. Thompson and Allen also appeared to advantage in the previous vehicle.

The script for "Turkish Delight" was written by Albert Shelby LeVino from an original idea advanced by Irvin Cobb. LeVino was associated with Sloane as scenarist of "Corporal Kate."

Production on "Turkish Delight" has started. The picture is a comedy drama and is laid in Constantinople. According to Sloane, its possibilities surpass those of any previous script he has ever had to work with.

WITHERS FINISHES LEADING MAN ROLE

Grant Withers yesterday finished his part in "The Final Extra," a Gotham production directed by James Hogan. "The Final Extra," which was the vehicle for Grant's first efforts as a leading man, offered him a role with which he was perfectly familiar, as the young actor was a cub newspaper reporter before coming to Hollywood.

"Old Ironsides" Premiere

At no time in the past have such elaborate preparations for an opening been inaugurated in the picturesque Hollywood playhouse as those being made by Sid Grauman to usher in "Old Ironsides." Paramount's \$2,000,000 production, in Grauman's Egyptian theater.

Grauman is preparing to set a new record for dazzling first nights in the playhouse, with every star,



JAMES CRUZE

every producer and every other film celebrity of pretensions in the screen colony expected to attend the grand premiere the night of Friday, January 28.

Already the noted impresario is busily engaged at the task of making the final selections of the stellar aggregation of 100 artists who will appear in the spectacular prologue with which he will presage the first showing of the production,



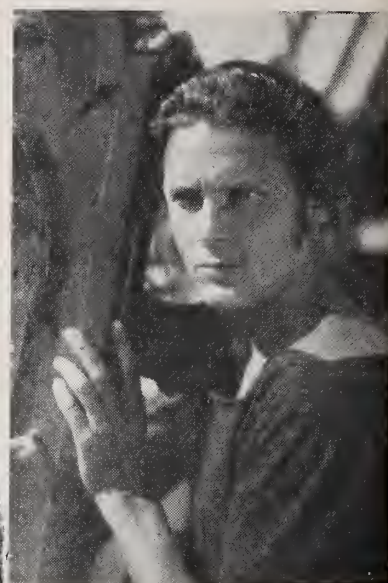
WALLACE BEERY



ESTHER RALSTON



GEORGE BANCROFT



CHARLES FARRELL

and which is expected to set new standards for brilliance of stage setting and novelty of presentation, even in the light of the magnificent prologues which have at-

tended earlier big film productions staged in the Egyptian.

As he regards the auditory accompaniment a paramount feature of each great production, Grauman

always devotes his close personal attention to the musical features of his presentations, and he is completing plans to introduce a world

(Continued on Page 28)

ADOLPH ZUKOR, JESSE L. LASKY and B.P. SCHULBERG
take pleasure in announcing the
GRAND PREMIERE
On Friday, January 28th
of the greatest picture of all time.

"OLD IRONSIDES"

Directed by JAMES CRUZE
with
SID GRAUMAN'S
Spectacular Prologue
"100 YEARS AGO"

and the
FAMOUS EGYPTIAN ORCHESTRA

Seats now on sale. For the
Premiere, \$5, including tax.
Regular Egyptian prices
thereafter.

GRAUMAN'S
EGYPTIAN HOLLYWOOD

STARS, producers and directors who have already reserved seats will kindly communicate with the Egyptian Box Office so that they may be notified of the location of their reservations.




SID GRAUMAN



Adjoining GRAUMAN'S EGYPTIAN THEATRE, where "OLD IRONSIDES" has its premiere January 28th, are the smart stores that make it handily possible to lunch, shop, and be amused.

Paulais



Paulais
HOLLYWOOD
LOS ANGELES

CAFE AND FOUNTAIN SERVICE SUPREME
CANDIES & PASTRIES

"Sweeter than Words"

FITZPATRIC'S

EXCLUSIVE FOOT-
WEAR CREATIONS
FEATURING NEW
FRENCH MODELS
OF ALLURING
SMARTNESS AND
FEMININE CHARM

6704 Holly-
wood Blvd.



Fitzpatrick's
HOLLYWOOD
SHOP

INDIVIDUAL
APPAREL
'FOR'
GENTLEWOMEN



6706 Hollywood Blvd.
Egyptian Court Br. 1602

RUGS

Grauman's
Egyptian
Court
D. HADIP

THE HOME OF
THE FAMOUS

"A PUFF from
HOLLYWOOD"
CIGARETTES

LICKER'S EGYPTIAN
SMOKE SHOP
Grauman's Theatre Court

SCREEN and STAGE

Attractions - What They Are - Where They Are

THEATRES

Los Angeles

BELASCO, 11th and Hill Sts.—
"The Dove."
BELMONT, Vermont at First St.—
"I'm Sitting Pretty."
BILTMORE, Fifth and Grand St.—
"Old English."
EGAN'S, Figueroa at Pico—
"White Collars"—(Last week).
Majestic, Broadway near Ninth—
"The Ghost Train"—Opens Jan. 20th).
MASON'S, Broadway at 2nd.—
Kolb and Dill in "Queen High"
Opens Jan. 24th.
MOROSCO, 744 S. Broadway—
"Easy Come, Easy Go."
ORANGE GROVE, 703 S. Grand—
"One Man's Woman."
PLAYHOUSE, Figueroa at 9th.—
"Loose Ankles."

Hollywood

EL CAPITAN, Hollywood Blvd.—
(Dark)
HOLLYWOOD PLAYHOUSE,
Vine St.—North Hollywood Blvd.
"Alias, the Deacon."
(Opens January 24th.)
MUSIC BOX,
Hollywood Blvd. at El Centro.—
"Music Box Revue."
WILKES VINE STREET, Vine St.
So. Hollywood Blvd.
"An American Tragedy."

(On the Screen)

ALHAMBRA, Hill at 7th—
"Subway Sadie."
BROADWAY PALACE,
Between 6th and 7th—
"Corporal Kate."
CRITERION, 7th and Grand—
"The Silent Lover."
LOEW'S STATE,
7th and Broadway—
"The Show."
METROPOLITAN,
8th and Broadway—
"It."
MILLION DOLLAR,
3rd and Broadway—
"The Kid Brother."
RIALTO, 8th and Broadway—
"Stranded in Paris."
CARTHAY CIRCLE,
Carthay Circle—
"What Price Glory."
FIGUEROA,
Santa Barbara and Figueroa—
"Faust."
FORUM, 4050 West Pico—
"Beau Geste."
EGYPTIAN, Hollywood—
"The Better 'Ole"—(Last week).

The CINEMA

The hold-over features this week include "The Better 'Ole" in its last week at Grauman's Hollywood Egyptian; "Beau Geste" at the Forum in its ninth week; "What Price Glory" in its ninth week at Carthay Circle, and "Faust" in its second week at the Figueroa. The new offerings comprise "Subway Sadie" at the Alhambra; "Corporal Kate" at the Broadway Palace; "The Silent Lover" at the Criterion; "The Show" at Loew's State; "It" at the Metropolitan; "The Kid Brother" at the Million Dollar and "Stranded in Paris" at the Rialto.



GRAUMAN'S EGYPTIAN "The Better 'Ole"

"The Better 'Ole" has had its day and will give way to "Old Ironsides" on January 28th. The house will go dark on the 23rd. This is the big James Cruze production made for Famous Players-Lasky and is reported to be one of the greatest things they have yet offered the public. Opening night as usual will be cinema society night with motion pictures taken of all stars as they arrive.

MILLION DOLLAR "The Kid Brother"

This is reported to be one of Harold Lloyd's best comedies and in this one he plays the youngest son of a rugged mountain family, who is looked upon as a "good-for-nothing." Johyna Ralston is his leading woman.

METROPOLITAN "It"

That famous cosmic something, made famous by Elinor Glyn, is

being revealed to the public by such well known stars as Clara Bow and Antonio Moreno with a support including William Austin, Priscilla Bonner, Julia Swayne Gordon, Rose Tapley, Jacqueline Gadsen and others. Clarence Badger directed, and Jack Partington has a presentation entitled "Honey-moon Lane."

LOEW'S STATE "The Show"

Don't keep away because of the poor title. John Gilhert and Renee Adoree appear in the leading roles. Its a mystery story laid in and around a circus with John as a side show "barker" and Renee as a dancer. Fanchio and Marco have a golf idea as the reason for the musical tabloid with the Sunkist Beauties and a bunch of comedy folk in the leads.

CARTHAY CIRCLE "What Price Glory"

This great Fox Film made by Raoul Walsh from Stalling's wonderful stage success is now in its ninth week and still going strong. If you haven't seen it yet your film education has been sadly neglected. Dolores Del Rio, Victor McLaglen and Edmund Lowe have the leading roles, and Jack Laughlin furnishes an enticing prologue.

FORUM "Beau Geste"

This great Foreign Legion epic produced for Famous Players-Lasky from Sir Percival Wren's hook, and directed by Herheret Brenon, is still packing 'em in for the ninth week. Even if it weren't a marvelous story the cast would still intrigue one—Ronald Colman, Noah Beery, Ralph Forbes, Neil Hamilton, Mary Brian and Alice Joyce.

FIGUEROA "Faust"

"Faust," made in Europe, with that great combination of Jan-

nings, actor, and Murnau, director, holds over for the second week. This picture is ranked as one of the best European offerings that has seen our shores for some time.

ALHAMBRA "Subway Sadie"

Dorothy MacKaill and Jack Mulhall again play together, this time in "Subway Sadie" and that most certainly means entertainment. Add to this the presence of Charlie Murray and one's evening is pretty much complete.

RIALTO

"Stranded in Paris"

Try to get back to the good old U. S. A. if circumstances are against you. This is what Bebe tries to do in this picture. Bebe is still the Harold Lloyd-Harry Langdon-Charles Chaplin, etc., of the movies. You can't go wrong on this.

BROADWAY PALACE "Corporal Kate"

Once a famous play and now a "movie" and featuring Vera Reynolds. Others in the cast are Julia Faye, Kenneth Thomson and Mahel Coleman. This is said to be the only picture yet filmed to show what women did in the late war. Don't let that deter you—it has pathos, humor and melodrama.

CRITERION

"The Silent Lover"

Yes, you're right. Milton Sills. It is a Foreign Legion story and the best characterization Sills has had in a long while. Natalie Kingston has the leading role.

The STAGE

At the Los Angeles theaters we have three new attractions. "The Ghost Train" at the Majestic, opening January 20th. Kolb and Dill in "Queen High" at the Mason, and "Easy Come, Easy Go," at the Morosco. The hold overs include "The Dove" at Belasco; "I'm Sitting Pretty" at the Belmont; "Old English," with George Arliss in the last week at the Biltmore; "White Collars" in the last week at the Egan's; "One Man's Woman" at the Orange Grove, and "Loose Ankles" at the Playhouse.



MAJESTIC OPENING 20

Bdwy., Near 9th—TR-2092

Thomas Wilkes Presents
The Mystery Melodrama Farce

The Ghost Train

• Thrilling! Chilling! Side Splitting!

Prices: Evens., 50c to \$1.50. Mats. Wednesday and Saturday, 25c to \$1.00.
Box Office Opens Tuesday

(Continued on Page 22)



"The Third Degree"

"The Third Degree," directed by Michael Curtiz. Adapted from the stage play by Graham Baker. Photographed by Hal Mohr. Produced and released by Warner Brothers. Reviewed at Tally's theater, Los Angeles.

"The Third Degree," directed by Michael Curtiz, is a production that will be received by the public as one of the cleverest directed and photographed pictures made by Warner Brothers for some time. The only serious fault I have to find with it was the cast. Here is a picture that is outstanding in production values, a stage play with a reputation, excellent direction and marvelously photographed, devoid of any box office names whatsoever. This is not a reflection on the ability of those in the picture. All were effective in their respective parts and assisted in making "The Third Degree," a picture that will long be remembered for its artistry, technique and popular melo-dramatic appeal.

In a recent Hollywood publication, the critic referred to this picture as "an orgy of photographic frights—with every freak shot that anyone was liable to think of for the next ten years"—and finally ending his review with—"the punctuation of the titles is something fierce." I'll leave the punctuation effects for him to worry about, but I certainly take exception to his criticism of the picture on the rest of it. To me, it was more effectively photographed than any of the other "camera pictures" that have come to the screen. Warner Brothers, the producers; Michael Curtiz, the director, and Hal Mohr, the cameraman, deserve unstinted praise for this remarkable production.

Photographic High-Lights

The multi-exposure and dissolve opening of the circus.

"The Whirl of Death"—wonderful and effective.

The process shot of the dive into the tank—realism in the 'nth degree.

Night shots of Luna Park and Coney Island.

Truck shots and the lighting of the ball.

Honeymoon exteriors.

Employment sequence with passing steps, just about the best the screen has ever had.

Distorted lens shots of the eye and ear.

Black and Tan cafe opening.

Effective lighting of honeymoon flat.

Angles, and manner used in covering the murder—great.

Police work, and the handling of angles in third degree stuff—excellent.

The "memory" effects used are unusual.

Shot of Kate Price talking.

Girl falling shot was a real thrill.

The long dissolve from typewriter to woman confessing.

Nearly all opening shots of sequences were handled in an unique and novel manner.

Nearly all dissolves were long, I liked them.

Most of the picture was full gauzed.

The following shots for most part wonderfully done, and all were effective.

I didn't care particularly for the lighting of the Dresser close-ups.

Three other things, personally, I didn't like. The scene where the boy makes up his mind to go to the cafe; where the girl reads that her husband has confessed the murder, and the scenes between the girl and her mother just before the mother's confession.

My recommendation is, that if you think you are pretty good with a camera, go down to Tally's and invest the necessary two-bits and receive a liberal education on what can really be done with a lens, a crank, a roll of film and BRAINS.

What I cannot understand is, why Warner Brothers have not billed this picture more. Thanks, Mr. Beaton, for the tip, I'm afraid that I would have missed it otherwise.

P. H. A.

"Micky in Moonland"

"Micky in Moonland," directed by William O'Connor. Photographed by Edward Gheler. Produced by Elwood Productions. Reviewed at the Larchmont Theater, Los Angeles.

"Micky in Moonland," a fantastic conception, conceived by Neil McGuire, is one of the finest little pictures I have ever had the privilege to review. It is a gem of gems and the first of a series of fantasy, the ideal being carried out with the aid of paintings of remarkable photographic beauty.

The story deals with a little boy and his dog, who, in the moment of a dream, decide to take a trip to the moon on the back of a

nursery hobby horse. The adventures they pass through on the moon will hold the interest of everyone, kiddies and their elders.

The artistry of the little boy, Micky McBan, is absolutely flawless and convincing in its sincerity. There are moments in the little feature when Micky rises to unbelievable heights.

The direction and photography are excellent.

In summing up, "Micky in Moonland" is about the finest short subject ever produced along these lines and one that any exhibitor should be proud to show.

"It"

"It," starring Clara Bow, directed by Clarence Badger. Story and adaptation by Elinor Glyn. Produced by Famous Players-Lasky. Titles by George Marion, Jr. Photographed by L. Kinley Martin. Reviewed at the Metropolitan theater, Los Angeles.

If you're one of the myriad of Clara Bow fans you're going to enjoy this a very great deal, and if not you might as well go to other than the Metropolitan this week for your cinema fare. Because it's every hectic foot her picture.

That, in a whisper, is the substance of "It," Elinor Glyn's latest splurge for Paramount. As the story goes, it's a shade better than the average Glyn output, but never at any time startling in its originality nor soundness. However, in this instance the story is decidedly not the thing.

But insouciant and peppy Clara is. She gives, in her first Lasky starring picture, one of the most splendidly spirited and spontaneous performances we have witnessed in many a tedious moon. We predict that if she doesn't watch out, some day Miss Bow is going to blossom into a truly fine actress.

Sorry we can't say the same of Moreno, but here, as ever, he just walks through his paces. We imagine, though, that he's still the flapper's delight.

William Austin, in a comedy role, is highly clever and the purveyor of a thousand laughs. Priscilla Bonner does nicely a thankless second to the star, and Jacqueline Gadsdon is not, we fear, too good.

Clarence Badger's direction, as usual, is smooth running and spotted freely with bright touches. Only on his climax does he fall a bit short.

Marion, Jr.'s, titles, also as per

custom, are great, snappy and near-gems of wit.

Our advice? To see "It"—the almost perfect program picture—by all means. But don't go expecting a "special." "It" isn't quite that.

"Faust"

"Faust," directed by F. W. Murnau. Photographed by Carl Hoffman. Produced by U. F. A. Released by Metro-Goldwyn-Mayer. Reviewed at the Figueroa Theater, Los Angeles.

"Faust," as an artistic picture, will please you. As a box office picture for Mr. and Mrs. Public it is going to be a disappointment. To me, "Faust" is an artistic triumph.

Those of artistic natures will rave about this production, but I'm sincerely afraid it is going to be a commercial flop.

The cast is excellent, and Janings as Mephisto does some marvelous work. I personally did not care for his characterization of the Mephisto. It was played in a serio-comic vein, a side that I never knew existed in his Satanic majesty. Regardless of Jannings being featured in the production, Gosta Ekman as Faust walks away with the honors. His characterization was all that could be desired in the part.

Camilla Horn as Marguerite is very sincere and beautiful. At times Miss Horn tramped splendidly. She was very well cast for the part.

Yvette Guilbert as the aunt of Marguerite was adequate.

PHOTOGRAPHIC HIGHLIGHTS

The main and credit titles flickered as if shot with an a. c. arc, but except for these the title backgrounds throughout the picture were unique, far above the accepted standards.

Taking the Prince of Darkness to heaven.

The smoke of the miniature town only looked faked.

The lightings of Faust as the doctor experimenting with alchemy were remarkable.

The start of the plague by the Mephisto.

The effect of burning letters on Mephisto's message to Faust.

The sequence dealing with the rejuvenation of Faust and the vision used by the Devil to lure him.

The effect of traveling through space to the mythical kingdom, a miniature of extraordinary proportions, ending on an aerial view of the castle and a smoke screen to almost an imperceptible change, and the camera is on an elevator in front of the real palace.

Sure enough white elephants.

The fiery jewel.

Pulsating light to show the passion of the Princess for Faust.

The visionary hand picking up the hour-glass and dissolving into nothingness.

(Continued on Page 28)



Camera!



BY PAUL H. ALLEN

Does the Truth Hurt?

This is not a "YES" department. The truth first, in news or my personal views. I am not writing this, nor anything else to try to be funny. Basically I am a motion picture photographer. And I didn't break into the motion picture business yesterday, nor the day before that. Constructive criticism has never hurt anyone. Possibly their ego or pride. But if they have the guts to recognize the truth when they see it, it will help them.

My entire life has been devoted to motion picture photography. I will not stand by and see the men in my chosen profession unjustifiably imposed upon. It is unequitable and unreasonable to underpay cameramen. And to deny them of their share of publicity, is adding insult to injury.

The outstanding producers of today are those who have given their photographic department an even break. Have paid them a fair remuneration and an opportunity to use their brains and gave them able assistance and intelligent technical support. A real motion picture photographer properly paid, can and will return to the producer a bigger return dollar for dollar than any other individual on a production. He can save time, that most costly element in pictures. He can make a set look far better than it really is, thus adding to the production value. Can add years to a star's screen life. Can, through the wizardry of his camera, create the impossible, visualize the weird dreams of the author. Sway the audience with sheer beauty. Or thrill them to the marrow with an unusual angle. The director who works with his photographer is the director who is advancing to the front in popularity, and with him the company by whom he is employed.

C. C. Minor, original maker of the Ultrastigmat f 1.9 lens has been granted a patent on a new lens working at the tremendous speed of f 1.4. "C. C." come around by the office some of these days and say "howdy," it's been several years since I last saw you. He is now living in Hollywood instead of the Windy City-on-the-Lake.



JOHNNY ARNOLD
"BILL" NIGH

Johnny Arnold, A. S. C., and Director Bill Nigh using the improvised "quadpod" in the filming of an unusual shot in the forthcoming M-G-M special "Mr. Wu."

NEW HI-SPEED CAMERA

The Mitchell Camera Company announce that they have perfected a new high speed movement, interchangeable with their standard movement. The film is pulled down by a two pin claw, engaging in two holes of the film on each side. The film is locked at the aperture by a pair of reciprocating registering pins during the exposure. The movement even at eight times normal is extremely quiet and vibrationless. It works either forward or reverse, the only hi-speed camera to date with this feature. The design of the movement is radically different than that of any other camera the writer has seen. The intermittent movement is of a semi-rotary piston type. The registering pins operated by a heart shaped cam. Both registering and intermittent movements are driven by a pair of small hardened gears. The registering pins have a bearing length of $\frac{5}{8}$ inch, insuring rigidity. The actual aperture gate is of a twin roller design. The emulsion of the film at no time is in sliding contact with the mechanism, except at the perforation edge.

New Gear Box Attachment

With this new development it is possible to secure the following camera speeds: $\frac{1}{8}$, 1-6, $\frac{1}{4}$, 1-3, $\frac{1}{2}$ —normal 2x-3x-4x-6x-8x with the operating crank working at normal turn. The gear box has five crank and drive attachments and a gear shift lever. It is comparatively compact, can be either clamped, mounted on a still tripod or mounted to a base board. The connection between the camera and the gear box is secured by a double universal jointed, rigid drive shaft of variable length. The length of the shaft is variable, if necessary even if the camera is being operated at high speed. All three of these attachments are full ball-bearing mounted. And the hi-speed mechanism and gear box are built up of diamond lapped finished parts, insuring extreme accuracy. And for the first time in the industry they are using stainless steel in construction of camera parts. It is rust free and eliminates emulsions picking up at the gate.

Friend Baker, Hal Mohr and Charles Rosher, A. S. C., are now using this new type movement. All of the high-speed and miniature work in "The Winning of Barbara Worth" was made on Friend Baker's new Mitchell hi-speed movement.

Johnny Arnold after having finished the camera work on "Mr. Wu" under the direction of Bill Nigh, is off for Yosemite to do a few retakes for the last Robertson picture. A wire from Johnny indicates that skis and snow-shoes are an essential part of the outfit there right now. Johnny was the photographer of "The Big Parade," "The Show" and "Mr. Wu." He has been placed under a new contract by M-G-M, according to the announcement from the offices of Irving G. Thalberg.

WONDERFUL WEEKLY PHOTOGRAPHY

In the current issue of International News, there is a photographic masterpiece. Under the title of "Avalanche in Nice" the editor saw one of the most beautiful shots of Nice, or any other place, he has ever seen. It looked like a beautiful painting, and except for slight movement in a boat in the immediate foreground it was "still." Whistler in the height of

his glory never turned out such a masterpiece. It was a shame to waste it in a weekly, it should have been in one of the best of screen productions. Whoever the unknown photographer was I herewith hand my most sincere compliments.

G. E. CHASING "GHOSTS"

Frank Benford, chief physicist of the Illuminating Engineering Laboratory of the General Electric Company, is experimenting at the Paramount Studio with a new reflector of his own invention. It is composed of sixteen separate mirror panels so ground and assembled to reflect overlapping beams of light. It is claimed that this new mirror completely eliminates the "ghost" in reflecting-type of modern high-intensity arc lamps. This ghost is caused by the shadow of the carbon operating mechanism in the projected beam of light.

Dale Henshaw left for New York City Tuesday. First time he has been to New York this year. Starting his transcontinental commuting early this year. Tell the boys at the Green Room Club "hello" for me Dale.

Is it possible Jim Van Trees, A. S. C., has gone—well anyhow, he is shooting "Bayo Nuts" out at F. N.? Haven't moved my encyclopedia out to the office yet so I can't enlighten either you, or myself.

Phil Rand was in the office this week to get one of the filter exposure charts. Several of the boys have written in for them. Thanks for the postage stamps. They will be in the mails before this goes to press.

NED VAN BUREN, A. S. C., RETURNS

Ned Van Buren, A. S. C., special photographer with the Eastman Kodak Company, returned to Hollywood Monday of this week. Ned had a lot of interesting news, but this is just squeaking into the paper as the forms are being locked.

BELL & HOWELL FOR RENT

170 shutter; five lenses; 32, 4 (f.2.7), 50 (f.2.7), 75, 100 mm
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THE CALENDAR

A Weekly Summary of Filmdom's Activities

Edited
by
Paul H. Allen

Central Casting Corp., HO-3701. Dave Allen, Mgr., 2nd Floor Guaranty Bldg.

Studio	Story	Star	Director	Asst. Director	Cameraman
Associated Exhibitors CA. 2120	"Wedding March"	Von Stroheim	Von Stroheim	Louie Germanprey	Gordon Pollock
Cecil B. DeMille EM. 4131—EM. 9141 (Wm. G. Crothers, Casting) (Dorothy Hass, Asst.)	"King of Kings" "Little Adventuress"	All-Star All-Star	C. B. DeMille Wm. DeMille	Frank Urson Bill Reynold	Pev Marley Chas Boyle
Chadwick—HE. 4111 1440 Gower					
Chas. Chaplin—HE. 2141	Dark.				
Christle—HO. 3100 (Dixie McCoy) 6100 Sunset 3 P. M. to 4 P. M.	"Untitled" Untitled	Neil Burns Jimmie Adams	Gillstrom Earl Rodney	D'Arcy Bill Holland	Peterson Phillips and Jacquemin
Columbia—HO. 7940 William Mayberry 1438 Gower St.	"Four Girls" "Romantic Age"	All-Star Eugene O'Brien	Wm. J. Crant Robert Florey	Joe Cook	Norbert Brodin, A. S. C. Norbert Brodin, A.S.C.
F. B. O.—HO. 7780 (Jack Votion, Casting) 11 A. M. to 12:30 P. M.	"Wise Crackers" "Sonora Kid" Elk Special "Oh Henri!"	All-Star Tom Tyler Conway Tearle George O'Hara	Del Andrews Bob Delacey Ralph Ince Dave Kirkland	Sam Wilson Wm. Cody Jimmy Dugan	Philip Tannura Nicholas Musuraca, A.S.C. Al Seigler
First National—GL. 4111 Burbank, Calif. (Dan Kelly, Casting)	"Sea Tiger" "Long Pants" "The Notorious Lady" "Bayo Nuts" "See You in Jail" "Patent Leather Kid" "Tender Hour"	Sills-Astor Harry Langdon Lewis Stone—Ann Rork Barbara Bedford All-Star Jack Mulhall Richard Barthelmess Billy Dove—Ben Lyon	John Francis Dillon Frank Capra King Baggot Del Lord Joseph Henaberry Al Santell Geo. Fitzmaurice	Marte Faust Frank Halliday Ben Silvey Bob Ross McGann Richfield Cullen Tate	Charles Van Enger, A.S.C. Lesley-Kerchner Tony Gaudio, A.S.C. Arthur Martinelli James Van Trees, A. S. C. George Folsey Arthur Edeson, A.S.C.
Fox—HO. 3000 (James Ryan, Casting) (Joe Egli, Comedy) 1401 N. Western Ave.	"The Secret Studio" "Ankles Preferred" "Tth Heaven" "Whispering Sage" "Broncho Twister" "Sunrise" "AWOL"	Olive Borden Madge Bellamy Gaynor-Farrell Buck Jones Tom Mix Geo. O'Brien-Janet Gaynor Gene Cameron	Harry Beaumont J. E. Blythstone Frank Borzage Scott Dunlap O. O. Dull F. W. Murnau Ben Stollhoff	James Dunne Jasper Blythstone Lou Borzage Ted Brookes Wynne Lacey Herman Ding Lou Breslau	R. J. Berquist Glenn MacWilliams, A.S.C. Ernest Pommer Reginald Lyons, A.S.C. Daniel B. Clark, A.S.C. Chas. Rosher, A.S.C. Sidney Wagner
Metro-Goldwyn-Mayer EM. 9133—EM. 9111 (Cliff Robertson, Casting) 9 A. M. to 5:30 P. M. Culver City	"The Mob" "Tillie the Toller" "Old Heidelberg" "Frisco Sally Levy" "The Branding Iron" "Red, White and Blue"	Eleanor Boardman- James Murray Marion Davies Ramon Novarro Sally O'Neill Aileen Pringle-Lionel Barrymore Carl Dane	King Vidor Hobart Henly Ernst Lubitsch William Beaudine Reginald Barker Sam Woods	David Howard Smith Anderson Schenck Red Golden	Henry Sharp, A. S. C. Reed Will Bailes-Geo. Nogle John Mescal-Al Lane Max Fabian-Walter Bader Percy Hilburn-Harold Libstein Clyde De Vinna, Ira H. Morgan, A. S. C., Reggie Lanning Andre Barlatier Gordon McLain
Metropolitan—GR. 3111 (Patricia Foulds, Casting) (Nora Ely, Casting for Lloyd)	"The Night Bride"	Marie Prevost	E. Mason Hopper	C. Coleman, Jr.	Dewey Wrigley
Paramount—HO. 2400 5341 Melrose (Fred Dalton, Casting) 11 A. M. to 1 P. M.	"Children of Divorce" "Evening Clothes" "Afraid to Love" "Special Delivery" "Louie the Fourteenth" "Fashions for Women" "Too Many Crooks" "Beautiful Women"	All-Star Adolph Menjou Florence Vidor Eddie Cantor Wallace Beery Esther Ralston Mildred Davis Ray Griffith	Frank Lloyd Luther Reed E. H. Griffith Wm. Goodrich James Cruze Dorothy Arzner Fred Newmeyer Harold Kenton	Otto Brower Richard Blaydon E. Goetz Henry Hathaway Harold Schwartz Dan Keese Sidney Brod Ivan Thomas	Vic Milner, A.S.C.— Frank Titus Hal Rossen-Warner Cruze J.O. Taylor-Fred Anderson Harry Hallenberger- Robert Pittick Al Zinks-L. O. Huggins H. Kinley Martin H. Jackson-Roy Clark William Marshall Curley Lindon
Roach—EM. 1151 (Molly Thompson, Casting) 1 P. M. to 3:30 P. M. Culver City	Untitled Untitled	Our Gang Agnes Ayres	A. Mack-Chas. Oelze Leo McCarey		
United Artists HO. 7901	"Camille" "Naughty Carlotta" "The Claw"	Norma Talmadge Constance Talmadge Norman Kerry,	Fred Niblo Marshall Neilan Sidney Olcott	Lucky Humberstone Tom Held Reiter and Fabian	Ollie Marsh George Barnes, A. S. C. John Stumar, A.S.C.— Howard Oswald C. Stumar, A.S.C.—J. Kull
Universal City (Wm. Cohill, Casting) 11 A. M. to 1 P. M. HE. 3131 (Harold Dodds, Asst.) HE. 3151	"Uncle Tom's Cabin" "Fast and Furious" "Hey Hey Cowboy" "The Collegiates" "Beware of Widows" "Empty Saddles" "Horns and Orange soms"	All Star Reginald Denny Hoot Gibson Lewis Gulliver Laura LaPlante Billy Humes Blos-Charles Puffy	Harry Pollard Melville Brown Lynn Reynolds Nat Ross Wesley Ruggles Ray Taylor Harry Sweet	Messenger-Kurland and Brown Voshell Welford-Bessebach Tyler-Nordfleet-Friedberger Cox Doc Joos Woeler	Arthur Todd-Will Kline Neuman-Ramsey-Hickson Geo. Robinson-Fred Elridge G. Warrenton, A.S.C.— Milt Bradenbecker Al Jones-Elmer Dyer Otto Himmler
Warner—HO. 4181 (William Dunn, Casting) 9 A. M. to 5:30 P. M.	"Million Bid" "White Flannels" "Matinee Ladies" "The Girl" "The Gay Old Bird" "Bitter Apples" "Hills of Kentucky"	Delores Costello All Star Mae McAvoy Patsy Ruth Miller Louise Fazenda Monte Blue All Star	Alan Crosslan Lloyd Bacon Byram Haskins Chuck Reisner Herman Raymaker Harry Hoyt Howard Brotherton	Gordon Hollingshead Ted Stevens Henry Blanke Sandy Roth Eddie Sowder Ross Lederman Ted Stevens	Hal Mohr E. B. DuPar, A.S.C. Frank Kesson David Abel, A.S.C. Virgil Miller Hal Mohr Frank Kesson



By Dr. L. P. Clarke

Dr. Clarke will broadcast diet and health talks over Station KFWB every Tuesday at 4:45 Dr. Clarke would be very glad to answer any queries regarding these subjects providing return stamped envelopes accompany requests.

GAINING WEIGHT

There have been many articles written on how to reduce but the number covering the subject "how to gain weight," have been conspicuous by their absence. It is much easier to accomplish the loss of weight than it is to gain in the average individual. It is more desirable though from a health standpoint to lose weight than it is to gain those few desirable ounces, providing of course that you are not already below the safe limit of weight.

In nearly all acute and chronic diseases there is considerable loss of weight, sometimes quite rapidly, through the efforts of nature to increase metabolism and destroy the invading host. Fevers in particular are the great reducers of weight and they seem determined to expose all of the bones of the body as readily as possible to the great weakness and discomfort of the patient. Again there are the types of individuals who have apparently never been ill a day, and yet they are not able to increase their weight, no matter what they do, and go around with that hungry appearance typical of mal-nutrition. Both the convalescent and the chronic underweight have the same program before them, to build up the body with the most wholesome and nourishing but easily digested and assimilated foods. Foods that require little body exertion to be converted into new tissue and energy.

PROPER FOODS

Again the endocrine glands play a conspicuous part in gaining and maintaining weight. These all important regulators are essential to metabolism (the building up and tearing down life process) and if we have a disfunction in these glands we will not succeed in gaining weight by just diet alone. After an acute illness, if the endocrine glands are unharmed by the disease the convalescent will regain normal weight again slowly but surely on proper foods. The individual with an endocrine

pathology will not be so fortunate unless something is done to correct the destruction of interference in these glands. Assimilation and elimination are controlled to a large extent by the endocrine glands and with an interference it is out of the question to attempt to handle the condition by suggestive dietetics alone. If you are suffering from a condition of mal-nutrition from which you have not been able to get relief, by all means consult a doctor and ascertain the direct cause before condemning the many good and nourishing foods and diets that you have tried.

If your condition is of long standing it is possible to be of many causes. There is only one correct way to handle any kind of health problem and that is to have a complete and thorough examination, then it is up to the doctor to recommend the procedure to follow, best suited to your own condition. You waste time and patience and warp your mental attitude trying what everybody tells you to do in the hope that something will hit the mark and save you a few dollars that you would like to use for a little more nonsense rather than for a worth while diagnosis and outline of treatment. I do not suggest the use of medicine in any of these conditions because in ninety-nine cases out of one hundred it is more liable to increase symptoms and do harm rather than good. The promiscuous use of drugs is taboo and there have been more marvelous and startling recoveries without medicine than ever have occurred with it.

INFECTION

A focal infection, meaning an infection confined in its process to definite area in the body, such as the teeth, tonsils, intestines, gall bladder, appendix and sinuses of the bony structure of the head, will cause a constant toxemia or poisoning of the system and therefore a constant drain on the body vitality causing, many times, a multitude of symptoms and complications. A focal infection is indeed serious and will no doubt influence the shortening of the life span. It does not always call for an operation, in fact there are hundreds of cases every month that could be relieved with just common sense procedure and care without resorting to the altogether

too ready knife. Do not get panicky when told that you have a focal infection even though it be in the appendix. You need every part of your body and there is not one inch of it that is useless. Unless there is serious danger of blood poisoning, or rupture internally from a focal infection, try some other method of relief and save the useful part and expense.

EXCESS EATING

Perhaps you are overloading your system by eating to excess and consequently giving the digestive organs more to do than they can handle without fatigue. Remember that your digestive organs can fatigue just as well as any part of your body, as for instance the legs, arms or jaws, after too much exertion without sufficient rest. Your digestive tract can not be any stronger in proportion than the rest of the body. By that I mean that if the body is in a weakened state, so is every part of it and there is no reason to expect the digestive tract to be

any stronger or to stand any more abuse than the heart or any other part of the body. Nature does no do things by halves; you are really only as strong as your weakest part. People below par will have to arrange their diet so as to eat only the more easily digested and assimilated foods until the body builds up in strength and can handle the heavier foods without fatigue. Do you ever feel your heart pounding the ribs out after a meal, just as though you have climbed a mile of stairway? It is not laboring just for the fun of it it is laboring under a handicap with the excess of food or the type of food you have just eaten, or have been eating over a period of time and it has about all it can do. You could have relieved this condition if you had been more considerate of your body than of your palate.

(Continued Next Week)

Stage and Screen

(Continued from Page 18)

In Hollywood the El Capitan still remains dark. The Music Box holds over with a big show featuring Lupino Lane, and the new attractions include "The American Tragedy" on January 19 at Wilkes Vine Street Theater, and "Ala the Deacon" at the Hollywood Plaza on the 24th.

WILKES' VINE ST. THEATRE

"An American Tragedy"

Theodore Dreiser's famous "The

(Continued on Page 27)

WILKES' VINE STREET THEATRE
Vine between Hollywood & Sunset Blvd.
PHONE GL. 4146
A.G. WILKES & CO. DAUMANN by arrangement
with Horace Liveright Present
Theodore Dreiser's
"AN AMERICAN TRAGEDY"
Dramatized by Patrick Kearney. Directed by Harry Mestayer.
A bewildered boy and girl caught in the meshes of Life
Opening Night Seats, \$1 to \$5.
Nightly Prices Thereafter, \$2.50—\$1.50—\$1.00—50c.
BEST SEATS, BALCONY, \$1.50.
Mat. Thurs. & Sat., 50c—\$1.00—\$1.50.
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Downtown Ticket Offices—Broadway Dept. Store, May Company

LITTLE STUDIO JOURNEYS



By PAULINE HAMMER



M. G. M. STARS RETURN TO THE FOLD

Joan Crawford

Joan Crawford went to San Francisco for a much needed rest. When she arrived she found that she knew half the town, so her trip turned out to be anything but



JOAN CRAWFORD

restful one, just one round of parties after another. She finally had to come back to Hollywood to get even a breathing spell.

Pauline Starke

Pauline Starke just got back from Arrowhead where she has been vacationing since the completion of "Women Love Diamonds," her latest starring vehicle.

William Haines

William Haines and his mother have recently returned from the east, where they attended the opening of "Tell It To the Marines" in which he has an important part.

William Beaudine

I watched William Beaudine directing M. G. M.'s "Abie's Irish Rose," entitled "Frisco Sally Levy." Hope to have the pleasure of a few moment's chat with his famous director some day when he can spare the time.

Ernst Lubitch

My day at Metro-Goldwyn-Mayer was a complete success, however, as I arrived on Lubitch's set in time to watch him "do" one of

those justly famous Lubitch touches. The German director was "shooting" Jean Hersholt and Ramon Navarro in an affectionate pose with the camera focussed only on the feet of the above mentioned gentlemen. Just what the significance of this shot was I cannot say. Guess we'll have to wait till we see the completed product in our favorite theater.

Ruth Harriet Louise

I also had the pleasure of meeting the talented young girl photographer, Ruth Harriet Louise. Miss Louise does the portraits of the M. G. M. stars exclusively. Not only does she get her subjects in unusually natural poses, but her work is exceptionally artistic and beautiful.

Marion Davies

Last Monday evening Marion Davies gave a delightful dinner party for a number of her friends. Afterward they adjourned to the midnight performance of the Music Box Revue. Her guests were Charlie Chaplin, Vera Stedman, Mr. and Mrs. George K. Arthur, Hobart Henley, the Duncan sisters, Matt Moore, Harry Crocker and the hostesses two sisters.

Edmund Goulding

Edmund Goulding, one of Hollywood's youngest directors, entertained nearly 200 guests with a lovely buffet supper at his beautiful Spanish home last Wednesday night. The affair was in the nature of a house warming and there was dancing in the patio, a fortune teller's booth and other interesting novelties.

FAMOUS PLAYERS

Dorothy Arzner

What the well dressed woman director should wear—a tailored sport suit, a small felt hat, and good looking tan brogues—plus the inevitable megaphone. Thus Famous Player's new director, Dorothy Arzner, was attired, as she started on the first day of her first picture. Miss Arzner began her picture career as a script girl. Then she was promoted to cutter. She did the cutting on "The Covered Wagon" and made such a splendid job of it that James Cruze insisted on having her cut "Old Ironsides." She has always wanted to direct and now has been given the opportunity to try her hand at wielding the megaphone on

"Fashions for Women," starring Esther Ralston. The best of luck to her.

Florence Vidor

There seemed to be an epidemic of cafe scenes at Lasky's. Each set I came upon I found food—real food being served to elegantly dressed people in the most approved movie style. On one set Esther Ralston made a bewitching cigaret girl, while on another, Florence Vidor and her dignified escort, Clive Brooke, were seated in the midst of a mob of extras also eating.

Eddie Cantor

While Eddie Cantor was working on "Special Delivery" they told him that he had to learn the Black Bottom for a scene that very morning. He practiced steadily from eight till eleven when they shot the dance, successfully. Immediately after, however, he did a graceful flop to the floor and literally passed out of the picture, and had to be taken to the hospital. If the Black Bottom had such a disastrous effect on a professional dancer what chance have we ordinary mortals to master its intricate movements? Kind of discouraging, isn't it?

Zasu Pitts

I saw Zasu Pitts looking like her old self again—after having worn a blonde wig for months for her role in "The Wedding March." Zasu is wondering how people are going to like her as a blond. Wait till you see her—she looks gorgeous.

James Hall

While I was sitting in the publicity office over at Laskys, James Hall came in with a handful of newspaper notices on "Hotel Imperial." He is the lucky young man who was chosen to play opposite La Negri in this, her latest picture. He seemed to realize his good fortune and was frankly jubilant over the very favorable criticisms he has received on his most recent efforts.

FIRST NATIONAL

Alice Day

I had a very interesting talk with Alice Day—lovely young sister of the equally lovely and charming Marceline. Alice (and she still spells it Alice, not Alyce, despite the fact that Louella Parsons persists in using the letter) has just

started on "See You in Jail," with Jack Mulhall, and directed by Joseph Hennaberry. Miss Day is still under contract to Sennett but was loaned out for this picture when Dorothy Mackail decided quite suddenly, I believe, to have a try at matrimony, and left the picture minus a leading lady.

This is Alice Day's great chance to step out of comedies in which she has been playing for three years. Everyone is most enthusiastic over her work in this picture. She is a clever little actress and has a charming personality, as well as more than her fair share of beauty—a combination hard to beat. I think that we will see a great deal of this young lady during the coming year.

Natalie Kingston

I experienced my first baptism under fire yesterday out at First National. They were taking the



NATALIE KINGSTON

battle sequence in "Bayonets." Del Lord's comedy starring Charlie Murray and Natalie Kingston. A most complete and uncomfortably realistic battlefield had been built way back by the hills. The thunder of guns, the roar of cannons and much smoke filled the air so completely that I couldn't see a thing of what was supposed to be going on—I only hope the actors could.

WARNER BROTHERS

Patsy Ruth Miller

I found Patsy Ruth Miller and Mickey McBann crying their eyes
(Continued on Page 29)

Fashions

BILLIE DOVE KNOWS CLOTHES

WITH the opening of several new theatres in Southern California within the past month and with the prospects of several other important amusement palaces having premieres within the next week or so, picture stars and society luminaries are giving considerable attention to this important matter—wraps.

Billie Dove, who is also an accepted authority on "what's what" in the clothes question, appeared at the Montmartre in a wrap of peach-colored slipper-satin with a wide silver lace and fringe banding at the hemline. A large peach-colored fox scarf forms the collar.

White ermine coats are also much in evidence as well as wraps of ostrich, mounted on georgette.

* * * *

EXOTIC FOR MME. CORDA

MARIA CORDA'S wardrobe is proving quite a sensation among the Hollywood elite. She has a flare for bizarre, exotic clothes, with skirts extremely long and clinging for evening functions and extremely short and smart for street attire.

The newcomer is a distinct type. Her hair is a very light brown, but photographs blonde. Her eyes are extremely large and have a slightly oriental up tilt to their corners. Whether they are blue, violet, agate or jade in color seems to depend upon the tones of her costume. Her mouth is full and generous, but with a mobility of expression that gives her a piquant charm.

Mme. Corda is slim—quite as willowy as Hollywood's most fragile star—and possesses expressive hands, the result of European stage training. When the German star is seen in a new picture, film fans are predicted a pleasant surprise.

* * * *

MARY ASTOR LIKES CAPES

MARY ASTOR, demure First National Featured player, has a distinctly "Mary Astorish" wardrobe that will this spring strike quite a furore along the boulevard in Hollywood.

Miss Astor, who is extremely slender, has shown a distinct flare for sportswear and at the various football games, tennis matches and ice skating rinks has set the style for military capes, with slippers or boots to match.

Her cloaks are created of suede or silk, or combinations of leather and moire.

One particularly fascinating skating suit Miss Astor wore to the Winter Palace was a Chanel red suede cape, that ended just below the waistline. With it she wore a white satin circular skirt, white kid Russian boots with cuffs of red suede. Her gloves, of white kid, had stitching and cuffs of red. A white woolen toque with two huge red pompoms was pulled down over her chestnut tresses.

Cora McGeachy, designer of costumes for First National Productions, creates the ideas for Miss Astor's attires.

* * * *

RUSSIAN VOGUE

THE vogue for clothes Russian will continue into the spring and summer, according to the best advices from fashion marts on Hollywood boulevard.

There are so many exotic types of girls in the picture colony who lend themselves to the

simple, but flattering lines of the smock and the circular skirt that few wish to discard the Cossack and peasant blouses that first made their appearances with the winter modes.

However, Natalie Kingston, 1927 Wampas



BILLY DOVE

Baby Star, has gone a step farther than most of the style followers by adopting a Rumanian gypsy smock theme.

Miss Kingston's costume was comprised of a mustard-colored crepe-Romaine smock, with a gold scalloped braid banding around the circular hem of the blouse and cuffs above the elbow of the sleeves and around the V-necked collar. Conventional cypress trees in bright apple-green add the foreign touch to the blouse. The broadcloth skirt, circular in cut, is of an applegreen of slightly deeper shade



JUNE NORTON

than the trimming on the smock. A wide sash of the mustard-colored crepe-Romaine is finished with deep tassels of red, gold and green beads.

Miss Kingston affects earrings that hang to the shoulder and gay strands of beads around her neck to carry out the nomadic idea.

* * * *

MENJOU REVEALS FASHION SECRETS

To be a style leader for men, one has only to study the fashions of twenty years ago and take suggestions from them, according to Adolphe Menjou, Paramount star, and known as "the best dressed man on the screen."

Styles for men run in cycles, as do women's, says Menjou. He states that if men hold on to their clothes long enough, they will return to style again.

The heavy watch chain is a style of twenty-five years ago that is coming back, according to the Paramount star, and to show that he has the courage of his convictions, he wears such a chain in "Blonde or Brunette."

* * * *

The sport suit design must steer between sheer practicability and mere decorativeness. They have discovered that it is possible to be practical in a becoming way. That is why white is the favorite color utilized at the moment. Beige with some bright color in conjunction also is advocated. Freedom of movement is an absolute essential and the zipper fastening for sleeves, gaiters and divided skirts are coming into universal use.

The popularity of the step-in and matching bandeau is unmistakably so. So is the vogue for pajamas, those for sleeping as well as those of the lounge type. The former are usually of rich satin or crepe de chine elaborately decorated with lace.

The sparkle that fashion decrees must go with evening dress is making the rhinestone and diamond buckles popular, but the gold, silver and platinum buckles and those of cut steel are tremendously sought after for daytime wear.

* * * *

RUSSIAN CLUB HONORS MOSKENE

The Russian Art Club was the scene Saturday night of a Russian banquet given in honor of Ivan Moskene, the famous European actor, who has come here to make pictures for Universal. The evening was given over to the sincere praise of Moskene by a number of his countrymen who spoke in Russian and English. Those who spoke were Dr. Alexis Kall, President of the Club; Bishop Mardary, Sigmund Serenko, William Cowan, A. Voloshin, Doctor Arkatov (Mr. Moskene's colleague and director abroad), and Bill Worth. Among those invited to the banquet were, Mr. Ivan Moskene, Mr. and Mrs. Shapiro, Mr. B. Nevitoff, Mr. Alexander Drankoff, Mr. W. Plam, M'ss C. Meadows, Mr. Bernardi, Miss Billy Gordon, Mr. and Mrs. Alberti, Miss Betty May, Mr. and Mrs. De Linsky, Mr. William J. Cowan, Major General Lodyensky, Mlle. Catherine Gray, Bishop Mardary, M. Bokolensky, Mr. Dan. Makarenko, Mr. and Mrs. E. Berger, Mr. Walter Irving, Mrs. F. Halperin, Mr. and Mrs. C. M. Mooslin, Paul Allan, Mr. and Mrs. Segmund S'Renco, Bill Worth, Dr. Kall, Mr. Gersgon, Mr. Boris Silver, Mr. Frank Barlow, Miss Fay Benton, Mr. G. S. Curtis, Miss Jeannie Hall, Mr. and Mrs. Peter I. Orloff, Mr. Georges Bernardi, Mr. J. B. Polonsky, Dr. Dora Nevertoff, Miss Fay Goldenberg, Mr. Loyd, Dr. R. L. Halperin, Per Percell, Mr. Michell Saoldoff, Mr. Louis Soldoff, Mr. and Mrs. Max Spitzer, Miss Jessie Spitzer, Dr. Arkotoff, Dr. Feodor Kolin, Mr. and Mrs. Joseph Yasser, Dr. Nevitoff, Mr. Potoker, Mr. and Mrs. B. Gershagor, Princess Galitzin, Miss Anna Blatt, Miss Tkatch, Miss Markova, Mr. and Mrs. M. Spiegel, Mr. N. Susanine and wife, Dr. Clara Stone, Mr. B. Tar sky, Mrs. Cheriavinsky, Miss Tad'jens, Mrs. S. A. Golberg, Dr. Levin, Mr. and Mrs. M. Vasaroff, Dr. and Mrs. A. Davidoff.



Society



By
Helen Unity Hunter

This week has been filled with a variety of social activities; athletics drew the attention of Cinemaland Saturday and Sunday, while the opening of new plays and the week-end jaunts have given divertissement to the usual social calendar.

Many of cinema's elite were seen at the William Wrigley Field when Red Grange and his New York Yankees battled with Muller's Los Angeles Buccaneers. Those who reserved boxes were: Irving Thalberg, whose party included Norma Shearer and her charming young mother, and Richard Barthelmess, Louis B. Mayer, Mr. and Mrs. Robert Z. Leonard (Gertrude Olmstead), Mr. and Mrs. King Vidor (Eleanor Boardman), Mr. and Mrs. Lew Cody (Mabel Normand), Morris Schlenk, Mr. and Mrs. Maurice Flynn (Viola Dana), Harry Crocker, Matt Moore, Mr. and Mrs. George K. Arthur, Sid Grauman, Mr. and Mrs. Buster Keaton (Natalie Talmadge), David Butler, Mr. and Mrs. Conrad Nagel, Hobart Henley, George Hill, Marion Davies and Henry McRae.

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The channel swim which George Young, the Canadian wonder, finally won Sunday morning, was the cause of much speculation and interest among picture people, for besides many yachts in evidence in the channel Saturday afternoon, the suspense surrounding the finish of the race was a motif for a number of all-night parties who listened for the latest reports over the radio.

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MASQUERS' REVEL BRILLIANT

The Masquers' Revel Saturday night in the Philharmonic Auditorium was an event of unusual brilliance. Since it was sponsored by The Masquers—an annual event—it was only natural that the cinema world should turn out enmasse which it did. In fact, it proved an opportune time for the display of jewels, evening gowns and lovely furs worn by many of the most prominent members of society.

Mrs. John Ford, hostess for the occasion, greeted the guests assisted by Marion Nixon, May McAvoy, Carmelita Geraghty, Julianne Johnston, Virginia Valli, Mrs. Larry Semon (Dorothy Dwan), Joan Crawford, Jobyna Ralston, Patsy Ruth Miller, Anita Stewart, Mrs. William Russell (Helen Ferguson), Grace Gordon, Kathryn Perry, Phyllis Haver, Shirley Mason, Mrs. Maurice Flynn (Viola Dana), Mrs. Bert Lytell (Claire Windsor), Priscilla Dean, Janet Gaynor, Dorothy Manners, Priscilla Bonner, Virginia Browne Faire, Edna Murphy and Kathleen Key, Ned Sparks, "Jester," and Douglas McLean, president of the organization.

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HONORED AT ITALIAN DINNER

Tullio Carminati entertained at his home on Curson Avenue in honor of Norma Talmadge and Beulah Livingstone last Monday. About forty guests partook of an Italian dinner after which a musicale was enjoyed. Reinald Werrenrath contributed several splendid numbers to the evening's program and at midnight a supper was served as quite a few additional guests dropped in during the evening. Among those present were: Alla Nazimova, Anna Q. Nilsson, Jennie Jacobs of New York, Virginia Valli, Louise Fazenda, Nathalie Kovanko,

Emily Witzroy, Lilly Petchnikoff, Nina Mittlieva, Lillian Gale, Mary Wells, Dorothy Mackaill, Louella Parsons, Nola Loseford, Etta Lee, Mrs. Margaret Talmadge, Florence Lawrence; Messrs. Eugene O'Brien, Lothar Mendes, Ivan Majourkin, Tourdjansky, Count Gradenigo, Consul of Italy, Alberto Guglielme-Valentino, Lido Manetti, Michael Varvitch, Henry Victor, Gilbert Roland, Walter Pidgeon, John Roche, Newell Vanderhof, Mario Carillo, Frank Gilcrest, George Fowler, Dudley Murphy, David Mir, E. Krauss, Harold Conklin, Gilbert Richard, Mr. and Mrs. Theodore Lodijenski and Mr. and Mrs. Lewis Lewyn.

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LAEMMLE ANNIVERSARY BANQUET

The sixtieth birthday anniversary of Carl Laemmle was the occasion for a banquet tendered him at the Biltmore on Monday night. A most representative gathering of the entire film world were present to honor the veteran producer. Each producing company with their guests occupied tables grouped around the honor table and the evening proved an event of sentiment as well as a fitting occasion for greater friendly relationship.

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ENTERTAINS WITH OPEN HOUSE

Last Sunday was open house at Mr. and Mrs. Harry Behn's home on Fairfield avenue. Those who paid their respects were, Mrs. Carl von Kathoven, Mr. and Mrs. Albert de Witt and Miss Jaquelin de Witt. Mr. and Mrs. Owen Train, Mr. and Mrs. Joe Cohn, Mrs. Clarence Brown, Mrs. D. W. Wilson, Mr. and Mrs. King Vidor, Mr. and Mrs. Don Ogden Stewart, Mrs. Rebecca Bosard, Miss Carmelita Geraghty, Miss Margaret Reid, Miss Gloria Heller, Leni Griffani, Mikhail Mordkin, Sergei Petschnikoff, Franc Geritz, Merle Armitage, Hugh Herbert, Churchill Ross, George Murray and others.

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RANCHO CLUB DINNER

Mrs. Milton Cohen was the honored guest at a dinner given at the Rancho Country Club last Saturday night. The hostesses were Mrs. Tod Browning and Mrs. William K. Howard and those present were Mrs. Irving Hellman, Mrs. Phyllis Daniels, Mrs. Ida Freeman, Mrs. Barney Glazer, Mrs. Eve Asher, Mrs. Walker M. Petitfils, Mrs. Owen Moore, Mrs. Lucien Andriot, Mrs. Louis Leighton, Mrs. May Ayre, Mrs. Jack Ford, Mrs. Clarence Brown, Mrs. Arne Sarbruck, Miss Ruth Collier, Mrs. Maurice De Mond, Mrs. Charles Dorian, Mrs. T. Ray Palmer, Mrs. William Thalberg, Mrs. M. P. Illitch, Mrs. Hazel Slocum, Mrs. Eugenia Ford, Mrs. Tom Mix, Mrs. James Haggerty, Mrs. Gardner Sullivan and Mrs. Eugene Ford.

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RUTH COLLIER HONORED

A luncheon at the Montmartre on Tuesday was given by Mrs. Tom Miranda in honor of Ruth Collier. Miss Collier leaves for New York in a few days and this proved an opportunity for many of her friends to wish her godspeed. The table was decorated in large bouquets of yellow roses and tall green candles and many lovely spring gowns were seen. Those who partook of Mrs. Miranda's hospitality were, Mrs. Jack Ford, Mrs. Victor Schertzinger, Mrs. Clarence Brown, Mrs. D. W. Wilson, Mrs. Tom Mix, Mrs. Eugenia Ford, Mrs. Eugene Ford,

Mrs. Irving Willat (Billie Dove), Mrs. M. P. Illitch (Kathleen Clifford), Mrs. Charles Dorian, Mrs. Alice Rinaldo, Mrs. Otto Wildey, Mrs. Milton Cohen, Mrs. Tod Browning, Mrs. Maurice De Mond, Mrs. Lou Tellegen, Mrs. Louis Leighton (Hope Loring), Mrs. Richard Bixby, Mrs. Walter M. Petitfils, Miss Grace Kingsley and Miss Agnes Kerr Crawford.

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FRANCES MARION BACK

Frances Marion is back home again and now that the baby can get along without mamma being with him every moment much work is being done along scenario lines. This time the subject is "The Callahans and the Murphys," made famous by the author Kathleen Norris and to be produced by M-G-M with George Hill in directorial charge.

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RETURNS WITH HONORS

Edythe May Kessler, who left California some years ago to join the Ziegfield Follies, has returned to her native hearthstone as a full-fledged and famous playwright. Her play "Derelict" proved a big New York success and now she is conferring with Hollywood producers in the matter of scenario writing. These follies girls certainly know the road to success and they are represented out here now in many branches of the motion picture business.

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PEARL RALL HOSTESS

Miss Pearl Rall honored Mr. and Mrs. Raymond McKee at dinner at the Women's Athletic Club last week. The dinner was followed by a theatre party and later a supper. Mrs. McKee will be remembered as Marguerite Courtot, who was a screen actress for a number of years, until she gave up her career for the role of wife and mother.

* * * *

OUR GIRLS CLUB MEETS

Our Girls Club was entertained Monday evening at the home of Julianne Johnston in the Garden Court Apartments. A buffet supper was followed by an entertainment and those enjoying the evening were, Mrs. Irving Willat (Billie Dove), Mrs. Robert Z. Leonard (Gertrude Olmstead), Mrs. Tom Gallery (Zasu Pitts), Mrs. William Seiter (Laura La Plante), Mrs. Lloyd Hughes (Gloria Hope), Misses May McAvoy, Edna Murphy, Carmelita Geraghty, Patsy Ruth Miller, Carmel Myers, Vilma Banky, Lillian Rich and Anita Stewart.

* * * *

GIVES BUFFET SUPPER

Last Tuesday evening Bernard Vorhaus was host in his Hollywood home at a buffet supper to a group of his friends. Those invited were, Mr. and Mrs. B. P. Schuberg, Mr. and Mrs. Louis Leighton, Mr. and Mrs. Harry Behn, Mr. and Mrs. Henry Walthall, Miss Carmel Myers, Miss Jessie Burns, Miss Nancy Carroll, Miss Janet Gaynor, Miss Virginia Valli, Bernie Fineman, Herbert Moulton, Gregory Dnietroff, Dr. Hugo Riesenfeldt, Dr. Richard Rietamuller, Pauline Starke, Patricia Avery and Eddie Cantor.

(Continued on Page 30)



BOOKS



By Frank Heim

FAIRY GOLD

By Compton Mackenzie

"Fairy Gold" is undoubtedly one of the better variety of love stories. Its effectiveness depends upon contrasts, the bourgeois war profiteer with his purchased baronetcy, and the Knight of Roon, a baronet whose ancestry is lost in the past; the daughters of the Knight, wild and unspoiled through a childhood on an island, and a son of the profiteer.

Then comes the inevitable lover, worldly wise but essentially fine. The stupid fussiness of the army authorities simply throws into relief the charm of the island life. The underlying tragic note is fortunately not spoiled by the happy ending of the story. It is as though the happiness has to be paid for in some way.

* * * *

THE VALLEY OF THE KINGS

By Marmaduke Pickthall

Mr. Pickthall knows his Oriental, and can interpret his attitude toward the invading European. This is the story of an Arab boy, educated by the missionaries, who dreams of becoming a great man through the influence of one of the English tourists.

It is a good comedy, often subtle, and occasionally malicious. The missionaries come in for some unkind remarks, and are shown as more unintelligent than is the case. The book is probably a very good interpretation of the situation as it actually is when East and West meet.

* * * *

THE BOOK OF MARRIAGE

Arranged and Edited by Count Herhann Keyserling

Where Spengler takes too many words to express a new and complicated idea, Keyserling makes use of even more words in expressing ideas that are both simple and old. Here is a characteristic sentence: "The empirically single entity remains to itself the last resort, and consequently to break down this isolation and to communicate with others is impossible except on the principle of Polarization."

In his introduction, modestly entitled: "The Correct Statement of the Marriage Problem," Count Keyserling comes to the conclusion that marriage, like life, is "a tragic state of tension."

The rest of the book is given over to contributions by people with names like Count Paul Thun-Hohenstein, Ricarda Huch and Hans von Hatingberg. Tagore writes on the Indian conception of marriage; Havelock Ellis contributes a readable paper entitled "Love As An Art"; Thomas Mann describes "Marriage in Transition," and the wedded Keyserling pontificates on the "Proper Choice of Partners."

Obviously Count Keyserling has asked a strange crew of contributors to write on a subject of enormous interest to a great many people, and the result is a book into which one will dip rather than immerse one's self in.

* * * *

"THE REVOLT OF MODERN YOUTH"

By Judge Ben B. Lindsay

Co-incidentally with the release of the seventh large printing of Judge Ben B. Lindsay's "Revolt of Modern Youth" the following letter to Mrs. Lindsey from Floyd Dell comes to light:

Dear Mrs. Lindsey:

I read Judge Lindsey's book with immense pleasure, and for months I have scarcely talked of anything else to anybody. It is full of rich stuff of changing



By "POLYPHEME"

MAKE FACES FOR BEAUTY

COLLEEN MOORE, First National star, claims that a beauty specialist told me that a simple way of retaining the contour of the face is by making faces at myself. And while I do it, I laugh mentally—for laughter is the



Nemesis of old age—but that isn't the purpose of facial contortions.

I pretend that I have eaten a persimmon and pucker up my mouth while I pull up my cheek muscles at the same time. This is a form of exercise that gives the cheek muscles and tis-

American life. The sort of life that ought to be getting into our novels.

I am particularly interested in their new or coming-to-be morality implicit in the behavior of some of these girls, which the Judge tells of so sympathetically and understandingly. It seems to me that here is the best clue that American literature has yet furnished to a very American phenomenon.

In America the machine age has developed to a greater extent than anywhere else in the world. It was inevitable that the machine age would have a profound effect on the old family institutions that have come down to us from cave days. The American intelligentsia is in a futile and feeble revolt against the machine age and looks with a merely cynical eye at any effects which the machine age produces in the realm of social relations. But since the machine age is here to stay, we might as well accept its gifts for what they are worth.

The Judge's new book seems to me to be the first serious and sympathetic attempt to evaluate those gifts. He, more than any of our novelists, it seems to me, is writing about the America that is here today and that will be still more unmistakably here tomorrow. We might all go to him for a lesson in what is going on in America—what is worth writing about.

FLOYD DELL.

sue beneath the skin some work to do and shoos away all wrinkles.

At the same time I hold my eyes wide open for if I close them the full strain of the lift falls on the eyelids and defeats its purpose.

It sounds complicated, but really, the treatment is very simple and if you try it I hope you'll be as satisfied with the results as I am.

* * * *

WHITE NOSES

Do not powder the nose too white warns Natalie Kingston. The grotesque mask worn by the clown in the circus is no more ludicrous than the way some girls don their face powder.

You and I have seen the girl with a heavy coating of whitewash on her nose that only emphasizes the proportions of her proboscis.

It is not pretty. It is ridiculous.

A shiny nose is not accepted in polite society, 'tis true, but when powder is put on in layers just over the nose, it is silly.

If your nose is large, use powder sparingly on it. If it is small, you can use a trifle more, but do not exaggerate your features by cosmetics. Improve the texture of the skin by care rather than seek to hide blemishes or color by artificial means.

* * * *

RAIN WATER GOOD

Yola d'Avril claims that rain water is best for hair shampoo. In Paris, my home; where it rains most of the time, rain water is always used for shampooing the hair.

It is soft water, entirely lacking in alkali such as one finds so much of in this country. We all have our rain barrels in France and "catch" what we need when we need it.

Castile soap, worked into a brisk lather, is best, I believe, for the shampoo. However, if rain water is not available a half cup of vinegar poured into the final rinse will give a similar softness to the hair and gives a slightly golden tint to it.

I have found the vinegar rinse a very fine thing for my personal use.

* * * *

POISE ESSENTIAL

BILLIE DOVE, First National featured player, claims that American women are gradually learning the value of poise. European women have it. It is a charm that comes with self-confidence and education and the secret knowledge that you are perfectly groomed.

No woman can have poise if she is not certain that she can be mistress of a situation. If you haven't acquired it, do so, for it will add immeasurably to your happiness and peace of mind.

The best way to attain poise is by keeping yourself neat and well dressed. See that your hair is properly arranged and that your fingernails are in good condition, know that your frocks are at the fashionable length, or a length that particularly suits you, and keep your mind free from things that irritate you.

Getting "upset" over trivial matters is the greatest enemy to poise.

* * * *

STEAM TREATMENTS

"Occasional steam treatments are good," says Anna Q. Nilsson. "I have found that steam treatments are very beneficial to the skin if they are not taken too often, or too strenuously.

"About once a week I lie down with a red flannel cloth over my face after having applied warm almond oil to my skin.

"I allow the flannel to remain until it draws all the blood to the surface and my face tingles. I then wipe off the oil and close the pores with an astringent and cold water, sometimes using glycerine and a second astringent.

"If your skin has a tendency to sag, however, I would use an ice bag for a few moments after the treatment. Never apply ice directly to the face as it is liable to make the blood clog beneath the skin surface if held there too long."

Richard A. Rowland

(Continued from Page 3)

interesting stories are just as important as spectacles.

"Now, then, writers should be encouraged.

"But beautifully chiseled words are not sufficient for a screen story.

"The story must be combined with showmanship. In other words, it must have a running theme, novelty or fantasy, perhaps, or even plain sordidness, but it must have more action!"

THE year 1927 is a forerunner of an international alliance of motion picture interests, the film executive predicted, voicing his assumption upon the fact that European countries have accepted the American products of the screen in a frank and friendly way, and that their interest is purely impersonal.

"The importation of European directors is not only a good thing for the industry from an artistic point, but it gives new blood to pictures and encourages a friendliness in foreign exploitation fields," explained Rowland.

"And that is why foreign stars interest us so much. They give a distinct different flavor to pictures, and after all, entertainment must be varied."

Rowland brought with him to the First National west coast studios in this trip the beautiful Natli Barr, Russian ballet dancer and actress of the Parisian stage, who will be featured in First National pictures.

Mme. Barr is accredited with having the most beautiful legs in Europe, and judging from the trimness of her ankles as she stepped from the "Chief" at the Santa Fe station, Hollywood will not attempt to disprove the statement.

Rowland did not state in what picture Mme. Barr would be cast, but remarked that he did not want to "rush her" into work until she became acclimated and the proper vehicle for her was secured.

"The beauty of an European actress is that she has been trained to fit any role offered. You will find them all that way," explained Rowland.

"Mme. Barr has that practical temperament that you will find in many Russians, an adaptability to circumstances."

The film magnate explained how Mme. Barr, now in her early twenties, was the second daughter of a large middle class Russian family that by matrimonial ties was closely allied with the aristocracy.

The actress was educated in music, dancing and literature. Before the outbreak of the war she became the princess of Prince Eugene Roumiantzef, a wealthy landowner who died after the revolution and she was left penniless.

Mme. Barr's training served her great stead, for she became a

dancer in Europe and has appeared before the camera on the continent.

Like Mme. Maria Corda, the Hungarian star, who was imported by First National Pictures and preceded Mme. Barr to Hollywood by several weeks, the Russian girl is rapidly making strides in her learning of the English language.

Mrs. Florence Strauss, chief of First National's scenario department, has served as an interpreter for Mme. Barr on this trip, but a tutor has also been added to the party, so that when Mme. Barr is cast for her first picture, she will be able to take direction with the ease of an American.

MR. ROWLAND stated that he sees a bright prosperous year ahead for the screen industry and that he is always in the market for good screen material, both stories and talent, and while he would not mention any picture actress or actor that he predicts a meteoric rise for in the next twelvemonth, he says the charm of this industry is the uncertainty of where fame will fall.

"A good story, well adapted to the screen and properly directed, will make many mediocre players stars. Some stars are the product of good showmanship—while others possess genius, but are types who are difficult to find vehicles for. Many stars are capable artists, but are difficult to find stories for. There I go back to my original statement—stories, stories, stories, that will always be the biggest problem of the industry."

Rowland is a jovial-appearing, sandy complexioned man entering middle age. His face is kindly and his eyes, from behind his rimless spectacles, have a way of crinkling up at the corners when he smiles, which is frequently. He is one of those persons who does not wear the badge of his profession on the outside. He might be a banker or a college professor or a collector of customs. He hasn't any affectations in his manners.

When you ask him a question, he does not hesitate to weigh it over, but you know instinctively that he has "proed" and "conned" it in the flash of an eyelash. A movie "extra" could approach Mr. Rowland with ease, and still, for all his affability and democracy he is acknowledged to be the most difficult man in the entire picture industry to interview!

Stage and Screen

(Continued from Page 22)

American Tragedy" opened Wednesday night at this theater, and it looks as though it would be a big success. Leslie Fenton and Helene Millard have the leading roles, with a big cast of notables supporting them. The opening night was one big affair and everybody of note was there.

HOLLYWOOD PLAYHOUSE

"Alais, the Deacon"

This wonderful new playhouse opens January 24th with "Alais, the Deacon."

MUSIC BOX

"Revue With Lupino Lane"

This enticing musical show featuring Lupino Lane is still holding its own and playing to good house right along. It is reputed to have more beautiful girls in its chorus than even the famous Ziegfeld Follies.

BELASCO

"The Dove"

Willard Mack's famous New York stage success, "The Dove," bids fair to repeat that success here at the Belasco. Richard Bennett has the lead with Dorothy Mackaye as his leading lady. The cast is a big one and every possible effort has been put forth to make this one of the season's greatest.

BELMONT

"I'm Sitting Pretty"

And it is still "Sitting Pretty." Lillian Leighton has the leading role with a big cast in support. This theater formerly ran motion pictures but this particular legitimate show seems to be topping anything they ever had in the picture line.

BILTMORE

"Old English"

This is the final week of George Arliss in "Old English." This play is one of the best that Arliss has ever attempted and it behooves everybody who has not seen it to get in line before Saturday. Plays of this caliber are very infrequent in Los Angeles and when they do happen along they should be patronized.

EGAN'S

"White Collars"

This is the last week of "White Collars," the longest run play of Los Angeles. Those who have not seen it had better get busy before it is too late. It only ran one hundred and forty-five weeks. "Apple Sauce" opens on January 22nd.

MAJESTIC

"The Ghost Train"

This is a Thomas Wilkes' production opening January 20th. Charlotte Teradway heads the cast with Percy Woods in the leading role. The original play had a most successful run in London and New York.

MASON'S

Kolb and Dill

Those famous comedians, Kolb and Dill, open January 24th in "Queen High." Whatever the libretto of their musical comedy these two comedians are enough to fill an evening's entertainment. Watch for the opening.

MOROSCO

"Easy Come, Easy Go"

This is a comedy by the famous melodramatic author, Owen Davis. John Litel is the crook lead. The

play ran about 300 nights in New York. Alma Tell, Elizabeth Allen, Mitchell Harris and the regular stock are in support.

ORANGE GROVE

"One Man's Woman"

The fourth sensational week of this play. Harland Tucker, Mabel Forrest and Claire Du Brey head the cast. Answers every girl's dearest wish. Tells of a man beloved by two women—what more need be said?

PLAYHOUSE

"Loose Ankles"

If you are interested in young men who rent themselves out as dancing partners this is the play you want to see. It is in its second week. Allen Connor and Nancy Carroll are the leads.

Vaudeville

ORPHEUM

Herman Timberg heads the bill with his Novelty Shop act and much is to be expected of him.

Jeanette Hackett and Harry Delmar are not far

behind in their unusual and up-to-date dancing

act. Other features are Rosita,

the darling of Spain; James Burke and Eleanor Durkin; Herman's brother, Sammy Timberg; a "Night in a Night Club" with Alice Ridnor and Barbara Blair; "Something For Nothing," a free for all with artists on the bill, and "Color Poems."

HILLSTREET

The international screen star, Sessue Hayakawa, will be seen in "The Bandit Prince." This is a personal appearance, not a picture. Other acts will be Pisona, the world's greatest marksman; Dare and Wahl; Lester, the ventriloquist, and Crissie and Daley. "The Masked Woman," featuring Anna Q. Nilsson is the feature photoplay.

PANTAGES

A fantasy of hidden gold, song and dance, under the name of "Pirate Treasure," is the headline act. Norma and her Golden Violin, Eddie Carr and partners in "The Big Oil Man," Libonetti, Aaron and Kelly, and a cat and dog act complete the balance of the bill. "The Auctioneer," presented by Fox, is the screen feature.

Drankoff

(Continued from Page 14)

ciently versed in American film production, to again assume the role of producer, and here I am.

"I wish to say in answer to the many questions put to me, 'What do I think of the film industry in

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"Old Ironsides"

(Continued from Page 16)

renowned conductor with a full symphonic orchestra composed of a group of musicians individually selected as stellar artists.

Although Grauman is not disclosing the details of his prologue and other spectacular features of the premiere, those who have been privileged to peep at his preliminary preparations are of the opinion that the surprise features of the first night will exceed in brilliance even the expectations of the notable audience that never misses an opening in the Hollywood playhouse.

Famous Players-Lasky lavished more than \$2,000,000 on "Old Ironsides," which required a year for its preparation and another year for its production. It is without doubt the most stupendous production ever attempted by the famous producing organization, which placed its entire resources behind James Cruze, the famous director, in the filming.

A million dollar cast features the production, including such stars as Esther Ralston, Wallace Berry, George Bancroft, Charles Farrell and Johnnie Walker. Aside from these featured members, the cast of more than 4,000 includes such well known artists as Guy Oliver, George Godfrey, Eddie Fetherston, Mitchell Lewis, Duke Kahanamoku, Effie Ellsler and others.

The history of the motion picture industry has never before seen a story filmed on such a gigantic scale, with 50 sailing ships gathered from ports all over the world used in the production. An entire island in the Pacific was taken over as a location for many of the scenes, and the broad Pacific itself, in all kinds of weather, was used as a locale.

One of the most charming and simple love stories ever told is presented in "Old Ironsides," with its background the titanic thrills of what is probably the most romantic chapter in the history of our country. It is a drama of romance, humor and pathos typifying the rugged valor of the men who made the nation what it is.

The men who wrote "Old Ironsides" and adapted it should speak for the interest and thrills of the production. Laurence Stallings, co-author of the sensational "What Price Glory" and author of "The Big Parade" is the author. Harry Carr and Walter Woods suggested and adapted it. Carr was a newspaper critic, noted from coast to coast for his uncanny ability in judging motion pictures. Woods wrote the adaption for "The Covered Wagon."

E. Burton Steene, A. S. C., tells some tales of thrilling aerial experiences while doing Akley shots on the forthcoming Paramount picture "Wings."

"Faust"

(Continued from Page 19)

Aunt Martha and Mephisto have a devil of a time.

The snowfall looked sure enough.

Did they have palm trees in Bavaria? There was one in the snowstorm.

When Marguerite put the baby into the dissolved in visionary cradle it was a nice job of matte work.

Marguerite in prison, and various revertback scenes coming in with her in same relative position was the only ones not up to the usual mechanical excellence.

Shots showing Marguerite approaching Faust, good.

The finish from the burning at the stake, to the Prince of Darkness demanding the souls of Marguerite and Faust, and his fall to eternal darkness very effective, especially the blazing letters used for finish.

The print showed a lot of negative scratches, oftentimes running two hundred feet.

A few scenes were harsh, but for most part the camera work was just one beautiful composition after another. Thank goodness for someone who has found that the center of the screen is not the ideal place for the action, or faces in close-ups. I enjoyed it and recommend it as an important lesson in modern cinematography.

They used considerable double print stuff in it too.

Having seen Murnau's Faust, I am trying to think what D. W. Griffith would have done with it. More romance, yes, and what else? It is giving me something to think about.

—P. H. A.

Drankoff

(Continued from Page 27)

America, especially Hollywood. I can only answer this from the bottom of my heart, and emphatically state that never will American producers, their directors, artists, or their excellent technique be superceded by any foreign element that may be imported. I have only the highest praise for marvelous and highly credible productions turned out each year by the many producers, who spare neither expense or time in their endeavors to please the picture fans, both in this country and abroad.

"It is my sincere purpose," continued Mr. Drankoff, "to produce, of course, out-of-the-ordinary pictures—that is the ambition of every producer—but I shall at all times employ the latest methods, as is consistent with modern production. I intend to employ everything American, with the exception of parts that might be enacted more advantageously by one more familiar with the role than an

(Continued on Page 29)



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Studio Journeys

(Continued from Page 23)

out—that is—in front of the camera. They are working together on Chuck Reisner's latest production for Warner Brothers, the working title of which is "The Girl." Miss Miller says that they are going to sell this picture by the bucket. She and Mickey go through all the trials and tribula-



PATSY RUTH MILLER

tions of two little orphans alone in the cold, cold world.

When Master Mickey knew that he was talking to a reporter, he warned me not to mention how serious his affair with Patsy Ruth has grown, because if it ever got into print, Anna Q. Nilsson and all the other women he has, chasing after him would make his life miserable, besides ruining his reputation with his dear public. So I promised not to say a word.

Louise Dresser

Lloyd Bacon was directing a scene in his new picture, "White Flannels," and despite its dressy sounding title, the set they were working on was a poor miner's shack. A drab, worn out looking woman was bending over a hot stove, she seemed vaguely familiar, but who was she? After inquiring

Drankoff

(Continued from Page 28)

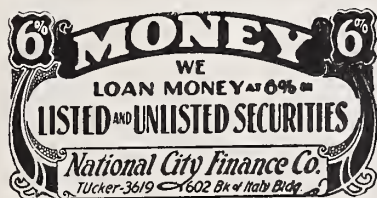
American born artist. In general, I am for the American film industry heart and soul, and what I said in the first part of my interview goes for all time."

Mr. Drankoff has associated with him a group of prominent financiers, whose moral and financial support should certainly assure the Alexander Drankoff & Company and their subsequent productions ultimate success.

Asked if he cared to announce his first production, Mr. Drankoff replied that although he was not prepared to state exactly who the stars would be at this time, he has decided on the story, the title of which is "The Royal Lover." About six months will be required to film this spectacular reproduction of the early life of Czar Nicholas, and his love affairs. Mr. Drankoff estimates that from three to five hundred thousand will be spent, as the production will require both elaborate interior as well as exterior sets.

I was informed that the bedraggled miner's wife was no other than Louise Dresser, whom I had last seen as an elegantly garbed creature on the "Mr. Wu" set out at M. G. M. I could only believe my eyes and ears after the lady in question herself came over and assured me of her reality.

The makeup is something like that worn by Miss Dresser in her famous characterization of "The Goose Woman." If this picture rises to the dramatic heights of "The Goose Woman" it will be a sensation. If not, it will be well worth seeing just to watch Louise Dresser's fine character study of the miner's wife who wants great things for her beloved son.



"The Kiss in a Taxi"

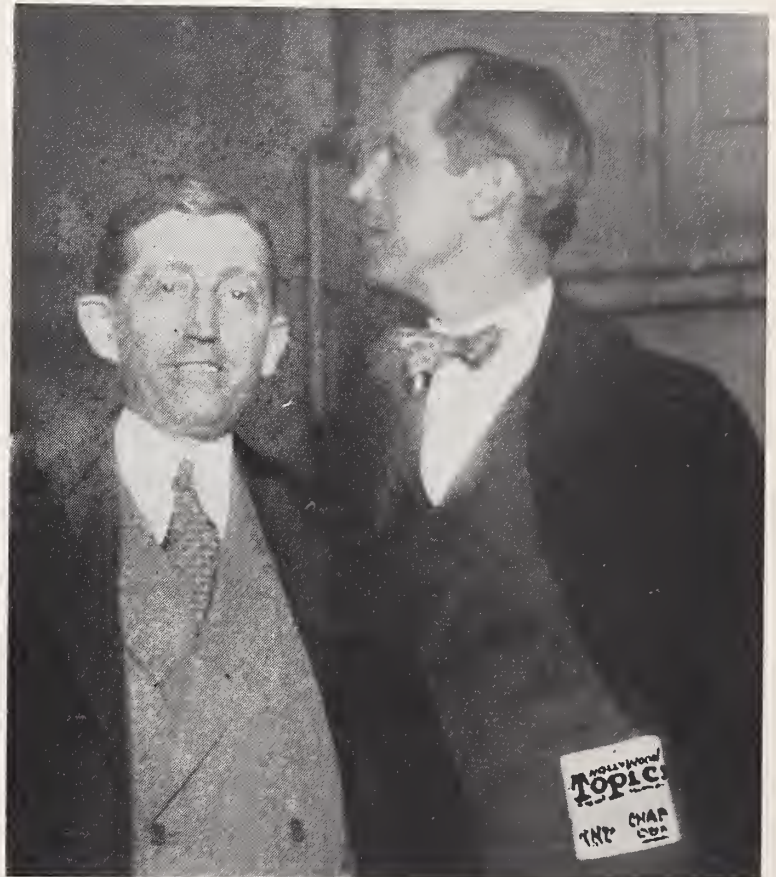
"Why do girls look so darn nice after you've lost them?" asks the sophisticated philanderer in "The Kiss in a Taxi," at the Morosco. Later on, however, he uses every wile to get rid of the girl so that his wife won't find out his little weaknesses in the matter of pretty women.

"The Kiss in a Taxi" is one of the funniest comedies ever to come to this city. It is full of Parisian spice and wit, being a translation from the French, and is very pleasing to Americans who have always enjoyed laughing at the humor of the French people.

"Becky"

Sally O'Neil will play the title role in "Becky," Raynor Selig's well known newspaper serial story that Metro-Goldwyn-Mayer is to film for Cosmopolitan productions, it was announced yesterday by Hunt Stromberg, associate executive.

"Becky" will be the initial M-G-M directorial assignment for John P. McCarthy. Marion Blackton is putting the finishing touches on the screen play and production will start, with a noted cast, in the near future.



—"TOPICS" Staff Photo

Will H. Hays, President of the Motion Picture Producers and Distributors Association, being greeted by Fred Beetsom, Secretary-Treasurer, upon his arrival here.

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Society

(Continued from Page 25)

WRITER RETURNS

Catherine Carr, Hollywood writer, has returned from a trip to New York, where her elder son, Stanly Carr, was recently married at White Sulphur Springs to Miss Natalie Hanna, grand-daughter of the late Senator Mark Hanna of Cleveland, Ohio. The wedding was of much interest throughout the East. Mr. Carr, who is a well known tennis player, representing his clubs, Chevy Chase and Dunbarton of Washington, D. C., lived for a number of years in Hollywood.

* * * *

HARRY CAREYS ENTERTAIN

Last Sunday afternoon the Harry Careys entertained with tea and dinner. Their guests included the members of a house party from the Wallace Stabler ranch near by. Many visitors rode over on horseback to watch the out-of-door games in which Indians displayed their prowess, their costumes, adding a further note of color to the gathering about the tea tables later.

Among the guests were the Misses Rosetta and Vivian Duncan, Harry Crocker, Harry d'Arrast, Miss Helen Wickersham, Miss Alice Rinaldo, Mrs. Genevieve Ridgeway, Miss Grace Kingsley, Mr. and Mrs. Tom Reed, William De Frees Munn, Mr. and Mrs. Tod Browning, Mr. and Mrs. Milton Cohen, D. T. Pisani, Isabel Keith and Marcel de Sano.

* * * *

MISS DEAN ENTERTAINS

Miss Priscilla Dean gave a dinner at the Montmartre last week and her guests were Mr. and Mrs. William Russell, Mrs. Charles Canfield, Miss Margaret McClintock, Miss Marjorie Meadows, Judge Marchetti, Judge Johnson, Capt. James Archibald and Lieut. Leslie Arnold.

* * * *

HERE AND THERE

A party of prominent cinema people drove to Casa De Manana in La Jolla for the week-end. Among them were: Mr. and Mrs. Ernest Torrence and their son Ian, Mr. and Mrs. Percy Marmont and Miss Kay Dawson, to stay the week-end at the Casa De Manana, La Jolla.

* * * *

Mrs. Harold Lloyd (Mildred Davis) spent the week at Lake Arrowhead. Accompanying her were her mother, Mrs. Davis, Miss Billie Elwood and Miss Jane Thompson.

* * * *

Miss Marjorie Daw has returned to Hollywood after a prolonged visit to New York.

* * * *

Paul Bern has returned from the East where he went to see the newest plays on Broadway. It is rumored that he brought back a number of stories and plays for Metro-Goldwyn-Mayer to produce this coming year.

* * * *

Mrs. T. C. Jefferson, the house guest of her son and daughter is here for the winter. Mrs. Jefferson comes from Lexington, Kentucky.

* * * *

Salisbury Field, the author of "Zander the Great," is here from New York to assist on Miss Marion Davies' next picture, "Quality Street."

* * * *

Mr. and Mrs. M. P. Ilitch entertained at dinner in Beverly Hills last Sunday. Their guests were Mr. and Mrs. Monte Blue and Mr. and Mrs. Harold Connolly.

* * * *

Rod La Roque plans to spend a short vacation in Europe as soon as he can finish his latest picture and get his ticket. Rod has been working so hard that he feels he needs a complete rest.

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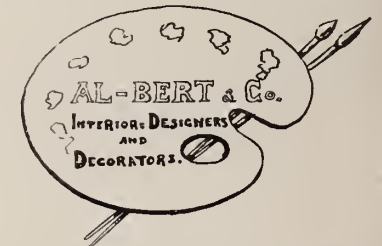
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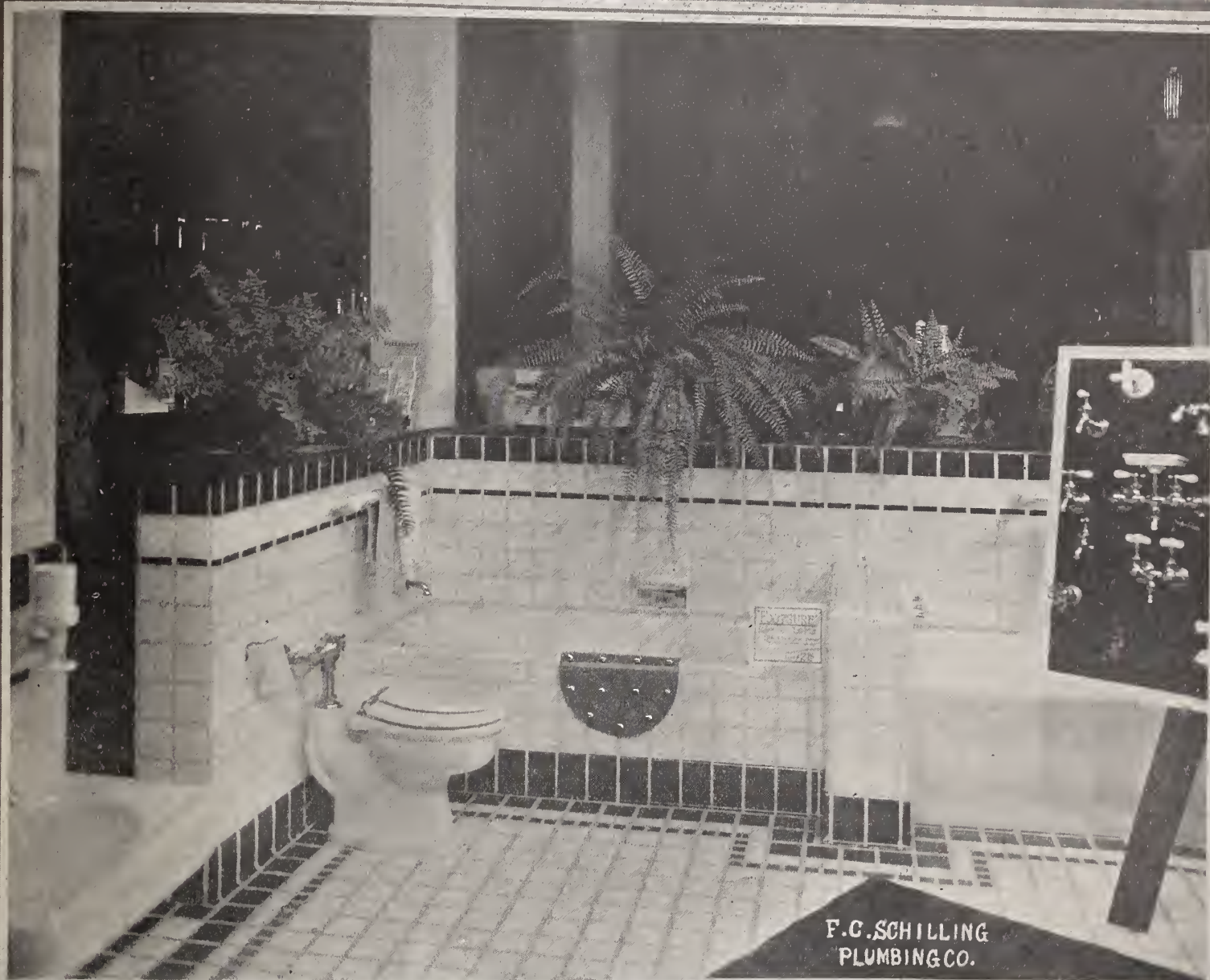
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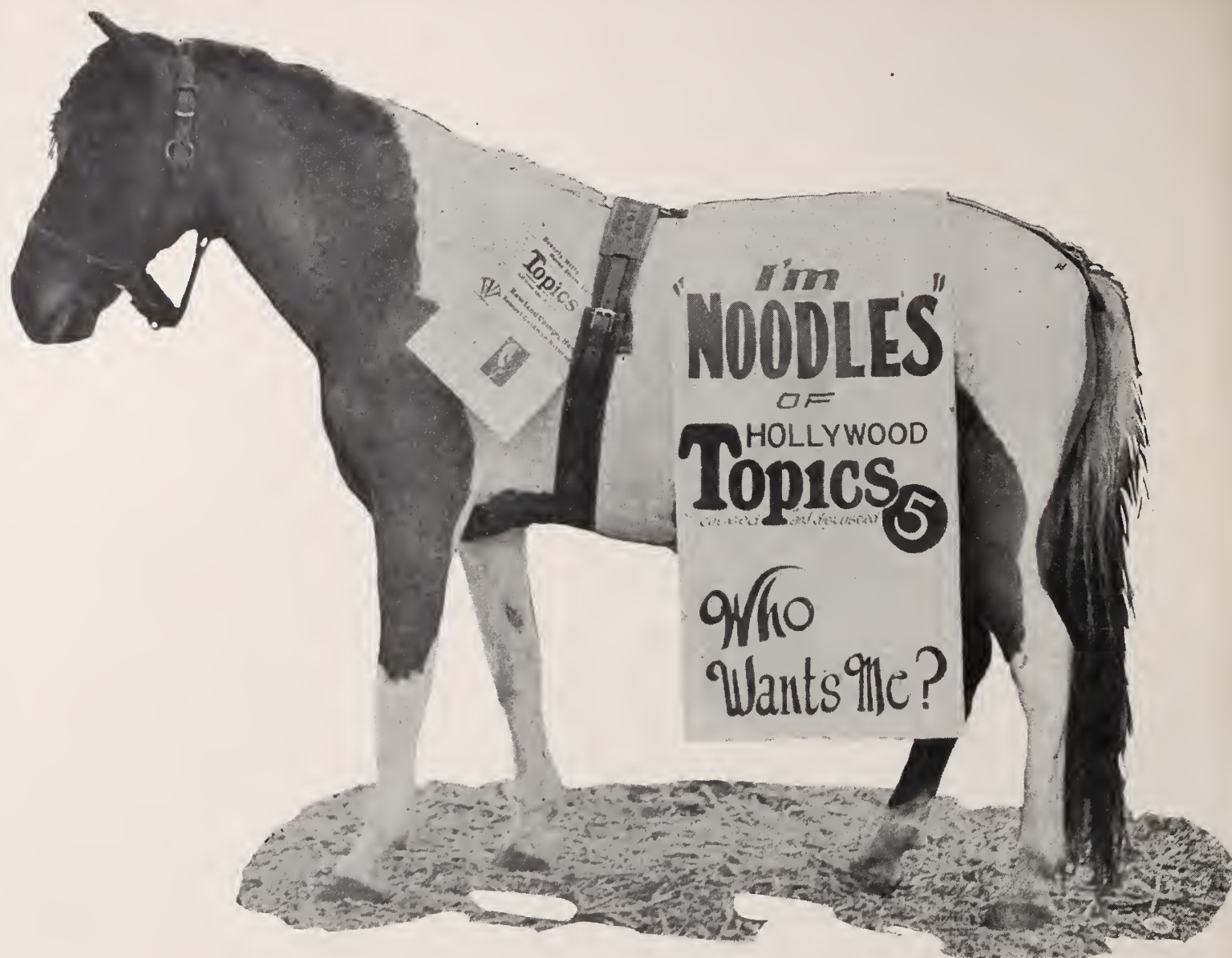
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Vol. 1—No. 9

WEEK ENDING SATURDAY, JANUARY 29, 1927

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IT WASN'T A CORSAGE

SOME call 'em corsages, some call 'em bouquets but when a man sends a vase full of large, full stemmed flowers and asks the girl to wear them that night he sure is asking a lot. That's what happened in "The Third Degree." Its a darn good thing Dolores wasn't given a chance to wear them for if she had 'twould be as in Macbeth when Birnam Wood did come to Dunsinane and that's saying a whole treeful.

WE HAVE 'EM TOO

HEADLINE in L. A. Examiner reads: "Lady Diana Manners Motionless as Madonna." We don't have many in the picture "game" like the Madonna, but kettles and catfish we sure have 'em motionless.

THE QUALITY KID

ACCORDING to present plans A First National intends to make of Dick Barthelmess' next production, "The Patent Leather Kid," an honest to goodness "million dollar picture." Let us sincerely hope that the darn thing is the possessor of at least a half of that amount in actual quality. They just ain't done right by our Dick.

PRODUCER'S FACE SLAPPED

"May Heaven Strike You Dead," Shrieks Irate Wife

Cameraman Adds to Brawl
With Fight Challenge

JACK WARNER LEAVES FOR EAST

BLASE Los Angeles, hardened to most everything in the line of scandalous excitement, has been well nigh rocked from its infirm foundations by the hectic tidings of fiery fisticuffs during the unfoldment of one of its latest divorce cases.

The one punch melo ran its colorful gamut at the court of Judge Hazlett last Wednesday. The principals were Mrs. Genevieve B. Sanford and her husband Frank M. Sanford. Enrique Juan Vallejo, a cameraman, was the witness.

Report has it that Mrs. Sanford, who brought the suit, claimed she was unjustly accused of being drunk in the company of the cameraman while on location down in Mexico and because Husband Sanford, by bringing a counter suit, was responsible for the idea she promptly "slapped him down." The valiant cameraman, not to be outdone by the Amazon tactics of Mrs. Sanford, is reported to have entered the fray with the age old challenge of: "That's a lie—step outside and I'll trim you."

As though her own blow had not been enough, Mrs. Sanford followed up her action with the malediction: "May heaven strike

(Continued on Page 27)



JACK L. WARNER

Conference on Production Schedule To Be Held

THE fastest train between here and New York which left last Tuesday will have aboard, among other notables, Jack L. Warner, vice president in charge of production of Warner Brothers Pictures, Inc. The purpose of Mr. Warner's visit to New York is to attend the annual conference of Warner Brothers in regard to the arrangement of the new year's production schedule.

Warner made a statement on leaving to the effect that the 1927-28 production schedule of his company would encompass the expenditure of more money per picture than ever before in their history. At the New York conference the stories in which Warner stars will appear next year will also be decided upon.

During Warner's absence four of the biggest special productions ever undertaken will continue in preparation at the West Coast studio. They are "Noah's Ark," a Biblical extravaganza which Michael Curtiz will direct; "Black Ivory," from the best selling novel of Polan Banks, a historical romance; "The Jazz Singer," in which George Jessel, the creator of

(Continued on Page 27)

Pola Is Sued

POLA NEGRI has been made defendant in a suit filed in the Superior Court to recover a total of \$16,005 on a number of accepted drafts on Harriman's National Bank of New York.

In the complaint was the state-

(Continued on Page 27)

New Stages for Burbank Studios

\$200,000 Is Cost of Construction, Says Rowland

RICHARD A. ROWLAND, president of First National Production Corporation, now in Burbank for his regular inspection of the huge West Coast studios and the First National production program, this week authorized the immediate erection of two additional stages to cost in excess of \$200,000.

"The franchise holders and executive heads of this corporation and of First National Pictures," he said, "are so enthusiastic over the product which has been made to date at the new Burbank plant, and so optimistic because of the results achieved by the sales force selling that product to the exhibitors of the world, that an even more elaborate production schedule than had been anticipated is now possible. There are already four tremendous stage structures on our lot and we had not planned to build the fifth and sixth stages until the fall of 1927, but the response of the industry to First National's product justifies the expansion of our building program at this time, eighth months before we had originally planned.

"We are elated over the remarkable way in which John McCormick, general manager of West Coast production, and M. C. Levee, our general executive manager, have built up a spirit of team-work and an enthusiasm among the studio personnel which has resulted in these fine pictures they have made. January will see eight productions in work simultaneously at the First National Studios, and we expect to keep up this pace henceforth and perhaps even exceed it in the near future."

Plans are already being prepared for the two additional stages and a building permit will be issued during the coming week for their immediate erection. It is expected that they will be in active use within two months.

SAFETY FIRST

Famous-Players proudly admit that they are the only studio to have in their employ what is known as a "safety man." That is, a chappie that dashes from set to set testing the beams, lights, props, drops—what not. And does nothing all day, but this. Most stunningly clever idea, don't you think?

Don't think they have a patent on it; but we insinuate nothing!

PLUM FOR JOAN

Ever since the wonderfully colorful role of the Apache girl in "Paris," pretty Joan Crawford has prayed nightly for a part the like



JOAN CRAWFORD

of which she will portray in "The Unknown," Lon Chaney's next for M-G-M. It is to be a highly picturesque character, and Joan ought to be in the proverbial full glory of happiness.

BUSTER ACTIVE

HAVING completed his film of a martial strain, "The General," clever Buster Keaton, of whom you may have heard, is now to start upon his second picture for United Artists. This time Keaton is to deal with the humorous side of university life. As a jolly rah-rah boy the frozen face chap ought to be a scream. An imposing array of names is to embellish the technical and histrionic cast, with delightful Anne Cornwall as a charming co-ed. It is as yet titleless. James Horne is directing the comedy and work has just commenced.

THREE WISE AUTHORS

JUST in support of the newly adopted adage that "the story is the thing," United Artists announce the signing of three internationally famous authors to long term contracts. F. Scott Fitzgerald, Donald McGibney and Wallace Smith have recently come to terms with the Schenck outfit. Fitzgerald, of whom we have all heard, will write an original for Constance Talmadge, Smith will adapt "The Dove," for Norma Talmadge, and McGibney to work on a special featuring Mrs. Jack Dempsey,yclept—Estelle Taylor.

SPANISH VILLAGE FOR FAIRBANKS

REPORTS from San Diego claim that Douglas Fairbanks will build a hacienda and a group of Spanish bungalows, on the Fairbanks-Pickford ranch at Delmar, which will have accommodations for over 1000 people. A nine-hole golf course has already been laid out and arrangements are being made for big motor busses with eight sleeping compartments in them to travel the route from Hollywood to the ranch. With that as a background it won't be hard to drop the Mister and substitute "Don."

GEORGE ON JOB

George Nichols, veteran character actor, is now doing the father in "White Flannels," — Warner Brothers. Previous to that a character in "White Gold," Bill Howard stuff, and then, somewhere between them, twelve weeks on Von Stroheim's "Wedding March." We always like to see an actor of such real merit keeping busy. Our fond memory of him as the lovable old father in Tarkington's "The Flirt," still remains to us as one of the fine performances of all screen history.

GOOD OLD DAYS

Lincoln Plummer, of picture note, was the other day on the Warner lot telling the boys of the good old days of the late nineties when he played much of baseball for the then prominent Frank Chance. Them was the palmy days, I suppose, of soft hours and hard knocks—eh, Lincoln?

ANITA'S LOOS AGAIN

Any gentleman that wishes to drop over to the Fox studio one of these days might be able to settle for himself the eternal enigma of his personal preference. Olive Borden looks bewitching with her tangled brunette curls, and Margaret Livingston equally so with a perfectly scrumptious blonde wig. Both working on Beaumont's "The Secret Studio,"—for Fox.

Gentlemen—your choice!—if any.

MARION FETES CELEBRITIES

Marion Davies is still holding her own at M-G-M. in the matter of being hostess to all the famous folk who hit town. Last week she took under her wing, for studio inspection and other social courtesies, the "Miracle" celebrities. The party included Morris Gest, Max Reinhardt, Dr. L. Voellmoeller, Michael Dalmatoff and Rudolph Komer.

DICK EMERGES

From the rough and tumble up-and-at-'em features of yesterday Dick Talmadge has blossomed into the "bigger and better" specials of today—at Universal. His next is to be called, "The Poor Millionaire," and with George Melford at the directing helm. Melford is best remembered for his rather venerable version of "The Sheik."

EVE UNSELL RETURNS

Eve Unsell has just returned from a quiet visit to relatives in Kansas City and Caldwell, Kansas. And very soon she expects to be back at her desk. "The Lily," Belle Bennett's last vehicle was from Eve's pen.

MAE MURRAY BACK

Now that the delectable Mae Murray is with us again there will be much social activity in her direction if for no other reason than to look her proboscis over. From reports we learn that she has most emphatically denied the accusation of any sort of nose repair for which we give thanks. She has a nice nose—really.

SOCIAL NOTE

Saw Lew Cody, film actor, and the friend wife, Mabel Normand, driving home from Wrigley Field last Sunday in the good old limousine. Lew and spouse were very



LEW CODY

much all smiles on this, the auspicious occasion. For Lew's boys, the "Brick" Muller Californian's had just trimmed the well known this-and-that off of the equally famous "Red" Grange's gang of foot ballers. Mabel and hubby support a team to be well proud of.

Critics on Harry Langdon

Comedian Bewildered by Showers of Praise

Harry Langdon, the screen's newest, "big-time" comedy star, looms as a dangerous contender for signal honors as the star of one of "the ten best pictures of 1926."

Published selections of nationally known reviewers put Langdon's "The Strong Man" well in the lead.

Prominent among the sad-eyed star's backers is Robert E. Sherwood, who, writing in the New York Post, places "The Strong Man" fourth on his list of favorites and says of Langdon: "Three stars have definitely come forward in 1926. First and foremost of these is Harry Langdon, the ex-Sennetter, who, in "Tramp, Tramp, Tramp" and "The Strong Man" has received the public recognition which he so richly deserves. Langdon's arrival is undoubtedly the most important event of the year"

John S. Cohen, Jr., the dramatic sage of the New York Sun, places "The Strong Man" third on his list making it the only American production in his first four.

Wilhelm Waldorf, in the New York Evening Post, lists "The Strong Man" in her ten best, and adds: "During the year 1926 several bright and promising players have put in an appearance on Broadway. Chief among them is Harry Langdon, long known for his two-reel comedies, now among the foremost makers of longer films. His second picture 'The Strong Man' is included on the golden scroll of the year's ten best."

W. Ward Marsh, in the Cleveland Plain Dealer, lists Langdon's work in "The Strong Man" as "an unusually good performance."

Robert Sherwood, mentioned above, gives Langdon another amazing tribute in the January McCall's. "Harry Langdon," he writes, "is being discovered by the more lofty-browed gentry, just as Chaplin was before him, and hailed as a heaven-sent genius. In my estimation he is all of that."

"The qualities of tenderness, sympathy and delicate sensitiveness are not usually to be found in movie comedies but those who have the good fortune to see Harry Langdon will observe such rare qualities in abundance. Langdon, like Chaplin and every other really great comedian before him, interprets humor in terms of humanity—and honor of that sort can be, in the same moment, hilariously funny and inexpressibly sad."

Langdon, always a taciturn chap and about as modest in real life as

'SUNSET DERBY'

Mary Astor, Wm. Collier, Jr., Lionel Belmore and Ralph Lewis comprise the big names of First National's "The Sunset Derby," to



MARY ASTOR

be directed by Al Rogell. This hectic story of the track is to be one of the Burbank outfit's real specials of the near future.

RAYMOND SCHROCK AND WARNERS PART

RAYMOND SCHROCK, former associate producer at Warner Brothers, is no longer with that concern. Warner Brothers claim that Schrock was released and that they would not exercise their option for his further services. Schrock, according to his own reported statement, declared that he had resigned of his own volition because he and Jack Warner had reached an "impasse" over policy. No announcement of any new affiliation by Schrock has been made nor have Warner Brothers announced any one in his place.

LOVELY LOUISE

Little Louise Lorraine, by grace of her splendid work in Tim McCoy's latest for Metro-Goldwyn, has been given a new contract with that organization, it was announced at a fairly late hour the other night.

he is in reel, is frankly bewildered by the sudden shower of bouquets, according to advices from Hollywood.

Hugh Jeffrey, Well Known Agent, Dies

HUGH S. JEFFREY, well known in film circles and head of one of the older casting agencies bearing his name, was found dead in his home at 1475 Wenzel avenue, last week of carbon monoxide poisoning. His death was purely accidental, having been caused by gas heaters burning out the oxygen in the atmosphere of his breakfast room where all of the windows were closed. Mr. Jeffrey's body was found by the colored maid and inhalators were rushed to the scene where rescue squads labored for more than three hours to restore animation. Mr. Jeffrey was to have met his wife on that particular day and bring her home. She had been ill in a sanitarium for some time but had sufficiently recovered to return home. His untimely death has been a great shock to his many friends both here and in the East.

SOLJER BRAVE

The square jawed but pleasing Tom O'Brien is soon to do just another soldier out Culver City way. This time it is to be a corporal at the Citizen's Military Training



TOM O'BRIEN

Camp in M-G-M's to come, "Red, White and Blue," a Sam Wood production from an original by Byron Morgan. The picture is also to feature Marceline Day, George Arthur and Karl Dane.

New Music Box Star

FANNIE BRICE, who has come out to the coast to star in Louis O. Macloon's revue which he is presenting for the first time on any stage at the New Music Box Theatre Wednesday evening, February 2, has divulged another reason for deserting the Atlantic seaboard.

"I came out here to gain money and weight," stated the famous comedienne. "Mr. Macloon's flattering offer together with the knowledge that California is the best place in the world to gain weight was more than sufficient to convince me to accept his offer. I had lost almost ten pounds during the last six months, and I am sure that I can gain them back in this wonderful climate."

Miss Brice left this state several years ago to enter Flo Zeigfeld's Follies and later the New York Music Box Revue. She was recently starred under the David Belasco banner in a dramatic play written especially for her entitled "Fanny." When she appeared in a vaudeville tour in this city a few months ago, she was booked for one week, but created such a sensation with her turn that the management was forced to hold her over for two additional weeks. This record has never been exceeded in this city.

Although the signing of Miss Brice as the star meant a tremendous expense, Mr. Macloon has assembled a greater number of supporting stage luminaries to support her than has ever been seen in one production in this city before.

Most noted among them are Marie Callahan, Don Barclay, Sam Ash, Charles Howard, Edythe May, Elsie Lee, Myrtle Pierce, Rodger Davis, Billy and Nellie Hanson, Dick Turner, Eddie Gray, Charles Cunningham and others.

TORRENCE IN CHARACTER

John Gilbert's next starring vehicle is to be, "Twelve Miles Out,"—though actually shot at Culver City—and Ernest Torrence, good, old lovable Ernie, is to have the very important part of "Hi-Jack McQue," a serio-comic rum-running gent of the backwoods. Jack Conway as director.

Charles Puffy, inflated Universal comedian, is now busy on "Horns and Orange Blossoms."

The Growth of An Idea

ANNUAL REPORT OF ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

FRED W. BEETSON, president of the Central Corporation, announced some very interesting statistics in connection with the first annual report of the bureau.

The first year's figures prove it to be the largest placement bureau in the world. During the first year of operation 259,259 placements were made. Through this agency there were almost twice as many placements as were made by the ten labor bureaus of the state of California in the same period. This bureau is absolutely free, the full expense of operation is borne by the producers.

A little over a year ago this was just an idea, it being recommended by the Russell Sage Foundation, which made a survey at the suggestion of Will H. Hays, and it was also recommended by the labor commissioner of the state of California.

In this short time it has developed into the largest individual business in Hollywood, as over two million dollars in cash is immediately placed in circulation with local merchants.

It has one of the largest telephone exchanges of any private industry, forty-two trunk lines feeding the board. Over eight million calls pass through the board annually. The average daily placements are 710. Their average daily wage is \$8.46.

It is interesting to note that on actual school days there are but an average of twelve children a day used in the picture industry and these children are under the care of school teachers furnished by the Los Angeles Board of Education and paid for by the producers and have their regular schooling in the individual school rooms on the studio lots.

Mr. Beetson again issues a warning to screen aspirants throughout the country not to come to Hollywood as the regulations regarding no further registrations of extras is still in effect and will continue to be so for an indefinite period due to the fact that the supply of extras greatly exceeds the demand.

GENE GOWING

"Hannah of Hollywood" was previewed the other night at the Ambassador Theater and the splendid work of Gene Gowing, the star, was commented upon on all sides. Gowing looks to have the stuff.

VERA GORDON

That lovable "Jewish Mama," Vera Gordon, intends to bring to a close her lengthy vaudeville tour



VERA GORDON

sometime in June, and then immediately return to the more lucrative and fascinating silver sheet. With open arms will we welcome her.

Artistic Representatives

A NEW combination of story-broker and publicity agent has been formed by Adeline M. Alvord and Ocean Jolly. The former has been for years well known through the industry as story-broker and special representative for artists and directors, and Miss Jolly, formerly president of the Woman's Ad Club of Portland, Oregon, has a country-wide reputation as feature writer and authority on advertising campaigns and exploitation. Both women are noted for their ability to get things over and get them over big and working in cahoots with each other should be an ideal business combination. Members of the profession who realize the value of organized, effective and dignified publicity have shown an immediate interest in this clever pair and their books are expected to fill rapidly.

SANS THE GREASE

On the shooting of "Beware of Widows," Laura La Plante is working without the apparently necessary and conventional makeup. Director Wesley Ruggles considered the blonde loveliness of delectable Laura too perfect to mar by the omnipresent grease paint. And so they've worked without it—with great results.

Comedies Make Stars

Many leading ladies are being given an opportunity to play in comedies produced this season at the Christie Studios for Educational. As a result, comedy fans are enjoying a wide range of variety in pretty feminine faces in the Bobby Vernon, Christie, Billy Dooley and Jimmie Adams two-reel laugh pictures. The only leading lady definitely assigned to one comedian is Frances Lee, who has played opposite Bobby Vernon in all of his comedies this season.

Edna Marion, who played the leading roles opposite Neal Burns in his first two comedies, "The Daffy Dill" and "Dodging Trouble," is now appearing as leading lady in Educational-Mermaid Comedies. Vera Steadman took the principal feminine role in the two most recent Jimmie Adams Comedies, "Shell Socked" and "Wild and Woozy." Charlotte Merriam was his leading lady in the first picture of the season, "Beauty A La Mud." Now Miss Steadman has been shifted and will appear in the leading feminine parts opposite Billy Dooley in his forthcoming star comedy.

Molly Malone appeared as leading lady in Billy Dooley's first comedy of the season, "A Dippy Tar." For the second Billy Dooley laugh picture, "A Briny Boob," Amber Norman and Natalie Joyce divided feminine honors. Natalie Joyce was Dooley's leading lady in "Have Courage."

* * *

Lupino Lane appears in one of his best comedies of the present season in the star role of "Howdy Duke," an Educational-Lupino Lane Comedy which is available for Laugh Month showing. Lane appears in a dual role—first as a newsboy and then as a duke.

* * *

It was necessary to use tubs full of special paint to transform several dozen actors into cannibals when they appeared in "Wild and Woozy," the new Educational Jimmie Adams Comedy. Regular grease paint, in small tubes or stick form, was not sufficient for the purpose because practically the entire bodies of the actors had to be covered.

* * *

Bill Irving, who has been playing in many comedy supporting roles in Educational-Christie Comedies, appears as an Italian bandit leader in "Don't Fire!" the latest Educational-Bobby Vernon Comedy.

ENGLE GETS EASTERN POST

JOSEPH W. ENGLE, well known in the film business as one of the earlier independents and as the Metro executive who supervised "The Four Horsemen," has been appointed manager of the Fox Films New York studios. Vice President Winfield R. Sheehan made the announcement last week. Engle will also be remembered as one of the original partners with Adolph Zukor and Edwin S. Porter in the company which exploited Sarah Bernhardt in "Queen Elizabeth."

ENLARGED TROUSERS

WITH the completion of Harry Langdon's latest laugh epic, "Long Pants," the round faced laugh purveyor, is fairly embarked on the road to dangerous rivalryship of Lloyd, Keaton and Chaplin. Previews of this new comic classic has proven it to be Harry's most ambitious effort to date. Money, we are told, has flown freely in its filming.



D. MAKARENKO

DANDY DAN

According to the best of data at hand, Daniel Makarenko, prominently known as "Silver Cane Dan," is to portray a leading character part in Alexander Drankoff's forthcoming screen version of the youthful life of the Czar Nicholas. Makarenko, and his unique stick, the only one of its kind in captivity, are now located in happy Hollywood after several months in neurotic New York.

Wampas Frolic and Ball

Pete Smith, President of the "Wampas" Organization, Urges Immediate Action on the Purchase of Tickets

THE time is getting shorter and shorter. The Wampas Frolic and Ball is getting nearer and nearer—February 17, to be exact. With admissions limited to three thousand it behooves everyone who wishes to be there (and who doesn't) to get busy and get their reservations.

Three men will engineer the progress of the affair that night and one slant at their names is enough to insure a complete evening. Imagine—Fred Niblo, master of ceremonies; Charles Murray, master of laughs; Lew Cody, "master of the ladies." Just what Lew will do to gain him such a title is a secret but he will be well worth watching.

Speaking of tickets comes the announcement that they will all be gold tickets this year instead of only a part of them as formerly and the fact that the tickets are limited to 3000 is a happy thought, too. The Ambassador ballroom can hold 6000 but contact with the stars is almost impossible with that number crowding the floor. With half the number a better time can be had by all.

Arnold Eddy, athletic manager of the University of Southern California, is to have charge of the seating arrangements, and he in turn will be assisted by a staff of trained students from the Trojan campus who are experienced in handling large crowds.

In connection with the starring number, which will be of course the Wampas Baby Stars themselves, will be a short music-dance

revue entitled "Musical Moments from Movieland," featuring six baby stars and others of screen prominence. Roy Randolph, of the Santa Monica dance studio bearing his name, will stage this number, the musical setting will be provided by Archibald Wallace and his La Monica Ballroom Orchestra.

Frances Lee and Billy Dooley of Christie's will offer a dance novelty; Martha Sleeper, well known as a dancer, will do a solo dance; Mary McAllister and Sally Rand, together with Charles Ray, will offer a specialty number, and Roy Randolph and his former Orpheum partner, Bonnie Dunn, will do an Apache dance.

Screenland's champion black bottom dancer, Joan Crawford, will strut her stuff, and Clyde Cook and Olive Borden are down for specialties also. Gene Morgan will have one of the eight orchestras that will alternate throughout the evening, and will "throw" a surprise revue, and the famous Duncan Sisters will be one of the big events.

CHRISTIE SIGNS NEAR NAMESAKE

FOR the first time in its scintillating history Al Christie boasts of a real Christy girl on his Christie lot. The little miss in question is sweet little Ann Christy who has just been graduated from the obscure "bit" world to the famous, or infamous, "leading lady" existence. After futilely dabbling about with little success, Ann was finally "discovered" by Bobby Vernon when she was doing an extra in one of his comedies. It was on his recommendation that she was signed. Of special note is the startling fact that she is the only unbobbed lassie of the Christie clan of pulchritude.

CINEMATIC EXTREMES

FROM the sublime dramatic intensity of "King of Kings," to the hilarious nonsense of "Let It Rain,"—Douglas MacLean—is the remarkable contrast undergone by James Mason, veteran trouper of picture note. And yet his work in both features has been favorably spoken of by those in the inside know. Versatility's great stuff, what?

Marcella Daly, charming character actress, is now busily engaged in an important role in "Camille," a United Artists' production, directed by Fred Niblo, starring Norma Talmadge.

MARIE WITH VIDOR

Marie Mosquini, former leading lady to Will Rogers, has signed to play a small but important role in King Vidor's new production at M-G-M. Shirley Palmer, also a former comedy star, was given a bit in the same picture.

FIRST NATIONAL COMEDY

RICHARD WALLACE, after a prolonged invasion of the comedy feature field, keeps up the good work in his very latest for First National entitled, "The Poor Nut." Recently has he completed "McFadden's Flats," one of those laughs from start to finish, and that has received high praise from the privileged previewers of the picture, "The Poor Nut" is still in embryonic stages, but already promises much.

"Toy" Gallagher and Blanche Payson divide leading lady honors in "Peaceful Oscar," the latest Educational-Hamilton Comedy starring Lloyd Hamilton. This is the initial appearance for Miss Gallagher as a leading lady in two-reel comedies.

FRISCO DAYS

ELABORATE preparations are now under way at Metro-Goldwyn in anticipation of the picturizing of Robert W. Service's, "Trail of '98," Clarence Brown's latest huge undertaking. The picture is to tell the dramatic, picturesque tale of San Francisco before the fire of '06. Not until next month does the company swing into action, but already is the M-G-M lot abuzz with enthusiasm over its magnitude and promising bigness.

"Big Boy," Educational's infant star, is back at work again in the studios after a lay-off of a couple of months while Charles Lamont, his director, completed two comedies featuring Johnny Arthur. The popular little comedian has started work on a new Juvenile Comedy.



Paulais

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Society



By
Helen Unity Hunter

THIS week and last week mark the beginning of what promises to be a brilliant season of premieres and theater openings. Last Sunday the Belmont theater opened its doors as the home of spoken drama with "I'm sitting Pretty," under the guidance of Helen Ruth Davis. Wednesday Wilkes' New Vine Street theater had an unusually brilliant house warming when "The American Tragedy" marked the opening of another beautiful theater in Hollywood. Monday the Hollywood Playhouse welcomed the public to its opening as "Alias The Deacon," was presented. Grauman's Egyptian will have a grand premiere, January 28th for "Old Ironsides," and the Music Box opens early in February with a new Review.

It is worthy of note that the opening night of the Wilkes' Vine Street theater proved unusually brilliant both in its presentation and in the distinguished assemblage of leaders, social and cinematic. Adele Rogers St. John had as her guests Mr. and Mrs. Tom Mix and Mr. and Mrs. Irving Hellman. Mrs. St. John wore black chiffon heavily embroidered in silver and Mrs. Mix was in black velvet with black coat and small black lace hat.

Anna Q. Nilsson had with her Hedda Hopper, Norman Trevor and Luther Reed. Miss Nilsson was in shimmering white.

Mr. and Mrs. Eugene Brewster were with Ruth Roland and Ben Bard. Mrs. Brewster (Corliss Palmer) was lovely in black velvet, gown, wrap and small hat. Miss Roland wore a pale pink gown and ermine coat. Mrs. A. G. Wilkes wore satin crepe and ermine cape, while Mrs. Harry Mestayer was in silver cloth and satin.

Pol'a Negri came in a party with Miss Monica Kearney, Count Von Korzian, Prince Viani, and Patrick Kearney. Mr. and Mrs. Dimitri Buchowetski entertained Mr. and Mrs. Milton Cohen. Franklyn Pangborn was host to Katherine Lang and E. Mason Hopper.

A number of little groups were glimpsed chatting in the lobby at the intermission, among them being Jetta Goudal in black velvet and ermine wrap; Paul Bern; Vera Reynolds, in black velvet and a mink coat; Katherine Perry and

Owen Moore; Patsy Ruth Miller, in red gown and black shawl; Arthur Lubin with Helene Costello, who wore a lovely white chiffon covered with gold sequins; Mr. and Mrs. Robert Edeson and Ralph and Vera Lewis. Mr. and Mrs. Fred Windemere (Belle Bennett) who was beautiful in white chiffon and ermine wrap; Dorothy Phillips, Ruth Clifford, George O'Brien, Gardner James, Walter Lang and Mr. and Mrs. Conrad Nagel, the latter wearing wine colored satin crepe and velvet wrap. Claire Windsor was the guest of Mr. and Mrs. Clarence Brown and Mr. and Mrs. Walter R. Simons had as guests Mr. and Mrs. R. D. Shepherd, Mrs. Charlotte Cameron and Mrs. Furman. In other groups were Mr. and Mrs. William Beaudine, Mr. and Mrs. William K. Howard, Mary Astor, Pauline Starke, Lilyan Tashman, Edmund Lowe, Barry Norton, Holmes Herbert, Mr. and Mrs. George K. Arthur, Ramon Romeo, Clive Brook, Robert Fraser and Sally Rand, who looked exquisite in layers and layers of pink tulle.

THE monthly dinner-dance of the Mayfair Club was held at the Biltmore Saturday evening, and Harry Rapf, the chairman of the evening had prepared a delightful program, the Piece de Resistance being "School Days" in which appeared Joan Crawford, Vivian and Rosetta Duncan. Li'a Lee, Bessie Love Eddie Cantor and Buster Keaton.

Among those who entertained large parties last evening were: Mr. and Mrs. Fred Niblo, Mr. and Mrs. Joseph M. Schenck, Mr. and Mrs. Marshall Neilan, Miss Bessie Love, Miss Margaret Livingston, Mr. and Mrs. Ben Schulberg, Mr. and Mrs. Harry Rapf, and Miss Irene Rich.

The President, Fred Niblo, announced that the next meeting will be on the evening of February 26 in the Biltmore ballroom.

MR. AND MRS. CARY WILSON entertained a number of friends in their Beverly Hills home in honor of Mr. Richard Rowland, who has recently come from New York. Among those partaking of the Wilson hospitality were: Mr. and Mrs. John Mc-

Cormick, Mr. and Mrs. M. C. Levee, Mr. and Mrs. A. L. Rockett, Mr. and Mrs. Ray Rockett, Mr. and Mrs. Alexander Gorda, Mr. and Mrs. Charles Brabin, Miss Florence Vidor, Miss Jane Simpson, Miss Natli Barr, George Fitzmaurice, Marvyn Leroy, Richard Barthelmess and Ned Marin.

LUNCHEON and bridge seem to have become popular lately as a means of entertaining groups of friends. Mrs. Douglas MacLean was hostess at a bridge luncheon in her beautiful home. Those who enjoyed the afternoon were Mrs. Tom Mix, Mrs. C. Gardner Sullivan, Mrs. Walter Meinart, Mrs. Gardner Lee, Mrs. Edmund Carewe, Mrs. Reginald Denny, Mrs. Lionel Barrymore, Mrs. James Kirkwood (Lila Lee), Mrs. William Armstrong and Miss Anita Stewart. The guests enjoyed bridge during the afternoon.

IN HER Beverly Hills home Mrs. James C. Hagerty entertained at luncheon Tuesday. Those invited were Mrs. Lynn Reynolds, Mrs. Tod Browning, Mrs. M. C. Levee, Mrs. Barney Glazer, Mrs. C. Gardner Sullivan, Mrs. Milton Cohen, and Miss Peggy Martin. Bridge tables afforded entertainment during the afternoon.

THE Montmartre in Hollywood seems to me the favorite rendezvous for delightful informal luncheons every Saturday. Recently we glimpsed Mrs. Irving Hellman entertaining Mrs. Harry Carey, Mrs. Clarence Brown, Mrs. Milton Cohen, Mrs. Eugene Forde, Mrs. Tod Browning, Miss Carmel Myers, Mrs. Kathleen Clifford Illich, Mrs. John Ford, Mrs. Jackie Saunders, Miss Claire Winsdor, Mrs. Tom Mix and Mrs. Earle Williams.

ANNA Q. NILSSON was a charming hostess in honor of Mrs. Ada Sampson of London, and those seated around a table decorated in early spring flowers were Viola Dana, Mrs. Blanche Sewell Kay Hammond and Mrs. Charles Cramer.

MRS. EDWIN CAREWE honored Mrs. W. A. Gibson and her guests included Mrs. Monte Blue,

Mrs. James Cheek, Mrs. M. Millard, Hope Loring and Mrs. Carey Wilson.

MISS BILLIE DOVE had at her table Vivian and Rosetta Duncan, while Joan Crawford was seen entertaining a number of friends who were from New York.

MRS. VICTOR SCHERTZINGER entertained at luncheon last Saturday for Mrs. Maurice De Mond, Mrs. W. M. Pettif's, Mrs. Richard Bixby, Miss Grace Kingsley and Miss Kathryn Hill.

GARDNER JAMES gave a surprise buffet supper in honor of his wife's birthday. It will be remembered that Mr. James was recently married to Marion Frances Blackton, daughter of Commodore J. S. Blackton. A number of friends enjoyed the evening in dancing and chatting and Miss Blackton proved a delightful hostess, even though she was taken by surprise.

MRS. JACK FORD, one of the most popular young matrons of the film set, left last week for a visit to her former home in Pinehurst, North Carolina.

MANY film folk were guests of Mrs. Charlotte Goulding in her new Santa Monica home recently. After a buffet supper, dancing, fortune telling and cards afforded amusement.

Guests were Messrs. and Mesdames Carey Wilson, Harry Rapf, Louis B. Mayer, Edward Loeb, Milton Cohen, Joseph M. Schenck, Hunt Stromberg, George K. Arthur, Lionel Barrymore, Owen Moore, Edmund Lowe, Earle Williams, Marshall Neilan, Benjamin Glazer, Norman Kerry, Edward J. Mannix, Sol Clark, M. E. Greenwood, Bernard Hyman, Fred Beetson, Joe Cohn, Ted Browning, Edward Jones, Robert Z. Leonard, Dimitri Buchowetzki, Jack Conway, Fred Niblo, John Robertson, King Vidor, Mrs. Fanny Holtzmann, Mrs. William Thalberg, Mrs. Margaret Talmadge, Miss William Gish, Marion Davies, Norma Shearer, Sada Cowan, Carmel Myers, Aileen Pringle, Pauline Starke, Clara Bow, Virginia McWilliams, Edna Murphy, Alice White, Edith Mayer, Inez

(Continued on Page 30)

Hollywood Topics

~cussed and discussed~
All Over the World

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REPEAL THE BLUE LAWS

WHAT do you do on Sunday?

The chances are that without knowing it you break the law. You certainly do if you live in any one of the states which keep the old "blue laws" on the statute books.

If you buy gasoline for your automobile on the way to church on Sunday, you cause the law to be violated in many states. If you do any kind of work which is not clearly necessary, you disregard the statute in others. Elsewhere if you play a game of golf, you invite a fine.

That you escape the penalties provided by the statute books is merely due to the fact that prosecuting officers are governed by public opinion rather than the law. At any time you might be haled into court for doing things which seem to you to be utterly innocent.

SQUARE YOUR CONSCIENCE

Haven't we arrived at the point at which we are able to square the laws with our consciences? We no longer believe in the kind of Sabbath our great-grandfathers preferred. Why, then, should we retain their laws only to disregard them?

Sunday is essentially a day of rest. Our generation works hard enough to need and to demand at least one day's rest in seven.

How Sunday is to be spent is of course a question which each generation settles for itself.

OPPOSITION TO TRAINS

When railroads were first built, there was opposition to Sunday trains. Then it was found that people could ride to church on some roads and seven-day railroad service was established.

But for a long time the opposition lingered, and as late as 1843 the directors of what is now the New York Central offered to suspend the Sunday trains.

Public opinion decided that Sunday trains were necessary.

TABOO SUNDAY PAPERS

The question came up again with the newspapers. In many cities Sunday papers, which are produced on Saturday, were taboo, while Monday papers, written and printed on Sunday, were distributed. That absurdity passed.

The solution reached by intelligent people is that suggested in the New Testament: The Sabbath was made for man and not man for the Sabbath.

Besides being a day of rest, Sunday is a day of religious observance.

We take our rest in different ways, just as we vary in the observance of religion.

Everybody is entitled to one day's rest in seven, but doctors and many others don't get it.

REGULAR REST NECESSARY

Sunday laws ought to recognize the principle that regular rest is a human necessity. Beyond that local public opinion ought to be allowed to exercise a legal choice. Actually it will decide whatever the law says.

Those communities which want Sunday amusements should have them without subterfuge or lawbreaking. At the same time the legislatures should protect the rights of those compelled to serve the public on Sunday. A trainman, or an actor, or a garage attendant is entitled to his day of rest. If he can't get it on Sunday, he is entitled to some other day in the seven.

MADE TO FORGET

"Blue laws" are important because they typify our general attitude toward government. We pass statutes and then proceed to forget them. Each of us picks out the laws he wants to violate. This breeds official inefficiency and, where conspicuous statutes are involved, corruption and lawlessness.

The very absurdity of many of the half-forgotten laws is an invitation to clean up the statute books.

Make the laws fit modern customs; abolish those which do not harmonize with what we actually intend to do. Now is the best of all time to squeeze hypocrisy out of the law.

Editorial Note: The Goblins are still after us. Remove their masks and we find the same old "Purity Squad." If they can't revise our morals and standardize our conduct one way they will another, and it behooves the whole Motion Picture Profession to keep awake and on the defensive.

"The above editorial is reprinted from COLLIER'S, the National Weekly, issue of January 22, 1927."

NARROW MINDEDNESS

THE dim-wittedness and narrowness of the theater publicity agent is a certain something that has been the very bane of the otherwise pacific existence of Hollywood Topics. How some of these ultra-hypocrites, laboring under the appellation of press agents or directors, manage to hold on to the thread of their so-called honor, has been forever a mystery to us. Inflated beyond belief with the absurd assumption of their own importance and ego-

ism, these muchly fatuous fellows trip blithely through life with the thorough serenity of the very stupid and childish. A rather typical example of their utter folly—if no worse—was brought startlingly to light in our good old office the other day, when one of these boys took violent exception to a brief that appeared in the January 15 number of the Topics. Verbatim, follows the squib:

WHAT "TOPICS" SAID

"Doesn't it rile your very liver the way the Million Dollar has been publicizing anything as fine as 'The Scarlet Letter'? Glaring billboard catch lines such as, 'magnificent sin,' 'illicit love' and 'burning kisses' may be well enough for the monoric consumption of Ye Main Streeter, but why drive away the clean-minded citizen with such rot?"

I suppose, though, they're coining money on the idea.—Bl-a-a-a-h!"

FAULT FINDING

And it was on the strength of this "unfounded attack" that the Million Dollar boys found fault. But they can't for the life of them deny the veracity of our statement, for they did use those very words in putting over their product. And in our opinion—we repeat it—they positively did cheapen to the stage of drab tawdriness one of the immortal classics of all time. They attempted to make a yellow-back dime novel out of a literary gem. And they deserve as much consideration as they got from us, no more—and possibly less.

Openly and shamefacedly—we leave it to you.

METRO-GOLDWYN-MAYER STUDIOS

Culver City, California

Hollywood Topics, 1-15-27.

Mr. I. W. Irving, Editor,
1606 Cahuenga Blvd.,
Hollywood, Calif.,

Dear Mr. Irving:

At this time I would like to congratulate you upon the appearance and contents of "Hollywood Topics."

It is evident that you appreciate the fact that you are in a position to render a great service to the motion picture industry.

Permit me to wish you every success.

Cordially,

(Signed) LOUIS B. MAYER.

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The Saga of William Haines

"When In Rome, Do As the Romans Do," Sagely Suggests "Bill"

By I. W. IRVING

VARIATIONS of this famous old saying have been enunciated by Confucius, Karl Marx, H. L. Mencken and other exponents of human philosophy — because it voices an axiom of life—to wit—one can't be considered wrong if one does what the people around him are accustomed to do.

But when one lives in Rome one day, Poughkeepsie the next — and when one's occupations range all the way from a bank clerk to a professional baseball player—then the axiom becomes a hard taskmaster.

All of which accounts for the strenuous athletic training of the average motion picture actor. It's because when he's in any particular kind of Rome he has to emulate that particular kind of Roman. He may have to ride a horse with cow punchers in one picture; play football in the next; tennis, perhaps, the next—and maybe even chess in the next.

It is because the business of acting in pictures calls for so many and so varied accomplishments that the leading man of today must necessarily be an athlete, according to William Haines, Metro-Goldwyn-Mayer screen celebrity, hero of

"Brown of Harvard," "Tell It to the Marines," and now engaged on a play that pictures him as a big-league baseball player, "Slide, Kelly, Slide."

Haines' athletic education — gained purely to acquaint him with varied roles, is extensive. He became an expert football player in school—but had to train arduously to bring himself up to the modern standard when he played "Brown of Harvard."

Scarcely was that over when he was placed under the care of a regular drill sergeant from the San Diego Marine base and drilled with a platoon of rookies until perfect in Marine Corps tactics, setting up exercises, and all such incidentals, for "Tell It to the Marines." This over, he went under the care of Mike Donlin, former celebrity of the New York Giants, for an intensive course in baseball for the new picture.

These are no theoretical courses, either. They mean hard work—until the patient can actually play in a regular football team without looking awkward—can drill with regular Marines without being a bit less "snappy" than those same regulars; or can play baseball alongside the New York Yankees

—as he had to do during the World Series for scenes in the picture.

That is why Haines has had to become one of the best all round athletes in America. He can fence, ride, run, jump, put the shot, shoot, play football, baseball, tennis, golf, and ride a surf board as well as one accounted a major expert in any of these sports.

It means daily training. It means keeping himself fit at all times, and ready to jump into anything.

"People talk about my training as if it was a credit to me," he



WILLIAM HAINES

and sore—a total wreck. The same with Marine drill—or anything.

"So I find that the best plan is to do daily exercising; running, jumping, calisthenics—the Army setting up exercises. I don't say that I enjoy it—it's irksome to have



A CHARACTER POSE OF "BILLY" WATCHING A PLAY

says. "But as a matter of fact, it isn't. It's really a part of the business of being an actor. When one has to play a role that calls for a sport, one has to jump in and play that sport perfectly—as well as the fellows around him—and they are usually experts. He can't look awkward.

"I soon found that to practice for a game, then lapse back into lazy habits, didn't work. You can't go out, say, and practice in baseball for a few days and get by with it unless you're generally fit physically in the first place. Otherwise the first day would see you all stiff

to do it every day, for I guess I'm naturally a little lazy—but it's the best way to handle the job. You can't afford in this business to jump into something and find yourself crippled;—and you can't tell what they're going to have you do next. Eternal vigilance is the price of workable muscles—that's why I keep in training always.

"We've all found that out;—Ramon Novarro is one of the greatest all round athletes I have ever seen, and trains every day just as most of us do.

"As 'Ben Hur' disclosed, Ramon's one of the most splendidly mus-



WILLIAM HAINES AND MARY BRIAN

cled men in the world; and as I have learned from watching him train, he can do anything under the sun without a hitch. His fencing is superb; his horsemanship wonderful;—his every move has the sinuous grace of a panther—because every muscle is constantly in training.

"Lon Chaney is another. People associate him with cripple roles—but he is a splendid athlete. That's why he can throw himself all out of joint and in again—and go on home to dinner as if nothing had happened.

"Francis X. Bushman, Jr., is a chip off the old block. His father was a wonderful athlete,—professionally, too, in his younger days, and never quit training. His 'Mes-sala' in 'Ben Hur' shows what it did for him. What a heredity for his son! And Bushman, junior, with all his father's magnificent physique, doesn't let it rest at that. He's out every morning, keeping in trim.

"It's a part of the business of acting. You can't act the part of a

next picture is to be, as for instance, baseball at the present time—or, if no particular picture is in view, boxes or does gymnasium work. He uses the army setting up exercise before retiring.

"Ramon Novarro uses a little different system," he says, "As he goes in more for gymnasium work than I do, uses a different set of calisthenics, and does a great deal of fencing, of which he is very fond. He does his running in the morning—or sometimes in winter does a long tramp over the hills in a heavy sweater to vary it. He also rides Sunday morning.

"Chaney does a lot of walking over the hills—he's a regular antelope. He goes hunting a lot, too. But he does a workout every day or so in his own gymnasium. Bushman goes in for the track stuff he was good at in college—puts the shot, does the pole vault, and runs. He is constantly practicing the vault—I guess it's his favorite.

"John Gilbert keeps in shape all the time by horseback riding, tennis, and gym work. Conrad Nagel



WILLIAM HAINES AND "BABE" RUTH IN A SCENE FROM SLIDE, KELLY, SLIDE"



A SCENE FROM "BROWN OF HARVARD"

stevedore unless you can muscle sacks with the other stevedores. You can't play a football player unless you can buck the line with the rest of the players. You have to get in and do the stuff in modern pictures."

Haines, rules for keeping fit are simple—but rather strenuous. He arises at six, takes a cold shower, runs half a mile, and eats a light breakfast of fruit or cereal. He limits himself to one cup of weak coffee. He eats little meat, but increases his diet very slightly if his physical work is very heavy.

From eleven to twelve he trains in whatever branch of athletics his

and King Vidor use tennis a lot, and I guess it's one of the best forms of training there is, although I prefer running myself.

"So there is no particular kind of training that can be called the best; I have my favorite, Novarro his, Bushman his, Gilbert his, and so on.

"But it all gets back to the same thing—to play in pictures you've got to be ready to practice up in anything and do it quick. And liniment won't cure sore muscles. You have to keep them in such shape that they won't get sore."

Haines says he never was much of an athlete in school;—used to

make sporadic attempts to qualify for this team or that, but not seriously. In fact he never did anything seriously—his sense of humor is too lively.

"I had to take it seriously when it became my business, though," he says. "And it's been darned good for me."

William "Billy" Haines, of Metro-Goldwyn-Mayer fame is just one of those boys whose achievements have forever shattered the agnosticism of Hollywood's most persistent hammer slingers. Because, it is a gospel truism that young Haines has made the grade of stardom without the aid of the omnipotent helping hand.

Several years ago Bill, then unheralded and obscure, and fresh from the verdant South of Virginia, was discovered quickly by the shrewd, discerning Bob McIntyre. In the untried youngster could be seen that spark of brilliance hidden to a less penetrating eye than that of McIntyre's. And on a gamble was the boy given a trial.

And, the boy Haines, at last, has 'made good.' His elevation to stardom is now assured, for prior to the departure of Louis B. Mayer for the East last Friday, "Billie" received, the much coveted "Stars' Contract."



IN TRAINING FOR "BROWN OF HARVARD"

What's In a Name?

An Analysis of Screen Story Telling

By An Authority on Such Matters

By L. CASE RUSSELL

IT IS a healthy sign for the future entertainment value of motion pictures that the producers are frankly admitting their willingness to read so-called "original" stories, by which are meant stories written directly for the screen, rather than the rehearsed material which has first served the amusement-hungry populace in the form of story, novel or stage play. It will be an even more healthy sign when they really buy them. At the present time the "original" stories for which cash money is being paid, bear names already familiar to readers of best-sellers and to first-nighters. There are exceptions, of course, but not a startling number.

Most people refuse to accept motion pictures as a new form of literary expression. Some people call them art. Some people, like George Jean Nathan, call them—but this is a family paper.

SHORT STORY WRITING

Short story writing reaches its fullest expression in a de Maupassant, an O. Henry, a Fannie Hurst. The telling of a tale through the medium of a novel finds its perihelion in a Dickens, a Drieser, a Sinclair Lewis. The presentation of a dramatic page from life on the stage is best entrusted to Eugene O'Neill, a Pinero, a Capek. Fanny Hurst can write a novel but her short stories have a grip and a cohesion that "Lummox" never attained. Personally I wouldn't want to read a novelization of "Anna Christie" nor do I care to see "The World We Live In" converted into a motion picture.

There have been artists equally good in marble and in oils. But the masters chose their favorite medium and stuck to it.

Don't rush forward and overwhelm me with statistics and reminders that "The Birth of a Nation" was based upon "The Clansman," that "The Covered Wagon" was suggested by an Emerson Hough story, and that "What Price Glory?" was as cussfully successful on the stage as on the screen, or I shall come right back with "The Big Parade," "The Ten Commandments," "Passion," "The Kid," and "The Last Laugh."

Far be it from me to say that famous authors cannot and do not write excellent stories for the screen. I know all about Rupert Hughes and Rex Beach and several

others. But I could mention quite as many, deservedly famous when they wield the pen or typewriter, who have made notable failures, when they attempted to express themselves in celluloid.

Personally, if I have read a story or novel that entirely satisfies, I do not want to see it expressed again in a different medium. If I have been so fortunate as to have seen and heard a gem of dramatic art, I want to remember it that way—I do not care to read it as a story nor behold it on the screen. Any more than I would care to read Carl Sandburg's version of Edna Millay's "But Oh, My Dead—I! I Should Ever Travel."

Of course, until the screen develops a genius or so, we must be grateful to those who provide us with thoughts to be translated into motion. The genius will come eventually, and the surest way to speed his arrival is to encourage those writers who have chosen celluloid for their literary medium.

WHAT'S IN A NAME

WHEN Mr. Shakespeare inquired, "What's in a name," he asked a question that motion-picture producers are answering daily with fat checks. I really believe the producers mean it when they say they want original stories, but when they are called upon to decide between two stories, one written by Sam Smith who has dozens of screen plays to his credit but whose euphonious cognomen has never adorned the back of a book or been acknowledged in the infinitesimal type accorded the author on a play billing, and the other written by a man or woman whose name is recognized the world over, the decision is almost certain to be in favor of the famous author. And, providing the story is better, that is a wise decision. But if the story is not so good as Sam's, why do they buy it? The answer is, for its advertising value. You can get two laughs out of this. You can titter politely and yet be quite within your rights if they say the exchange, the exhibitor, or the ultimate public care a whoop—for they don't—who wrote it. And you can get a guffaw out of it, providing they follow the usual custom, of paying for the author's name and then not using it. The same thing happens to a title, bought and paid for at a good round price. "Captain Applejack" became "Strangers of

the Night," which is one instance only to set you recalling others.

At the risk of appearing pessimistic which I decidedly am not, regarding the future artistic development of motion pictures, I must remind the critic as well as the fan that conditions militate against the hoped-for birth of the perfect picture.

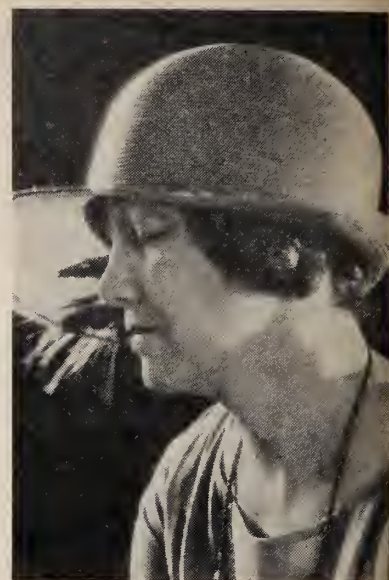
A writer becomes obsessed with a great idea. He shuts himself in his study with many blank sheets of white paper and a typewriter. What is born of his travail is presented to an expectant world exactly as it issued from his literary loins.

An artist flames with inspiration. He sets up his canvas, gets out his brushes, and when the last stroke is dry he calls in his understanding friends and points to his creation.

A musician wakes from sleep with the music of the spheres pulsing through his blood. He makes cabalistic signs on paper and the world starts whistling and humming his lilting melody.

DAY DREAMS

A SCREEN author has a thought for a masterpiece that shall thrill the world. He gets it down on paper, briefly, oh very briefly—for the men who sink millions in motion pictures are far too busy to read a lot of piffle. If he can get it all on two pages, so much the better. Beside the plot he must get on the two pages all the characterization, the unusual situations, the comedy business, the interplay of personality that make the story vital and alive, for these are what make his story different from others based upon one of the eleven plots extant. Then, in case it is decided to produce his masterpiece, it is given to another writer for a "treatment." The author didn't know his idea was sick, but it apparently is—so someone with quite different ideas gives it a treatment. Sometimes it helps and again, sometimes it doesn't. It may get several treatments—sometimes from a chiropractor—and what he does to the sensitive backbone of that story! There may have to be an adaptation, and of course a continuity, and at last the director receives the once sturdy Idea. The actors interpret it, the technicians stand by with castor oil and soothing syrup, and at last Something emerges. Sometimes it is Art, sometimes it



L. CASE RUSSELL

is—not. But it is new and different. The point is that a motion picture is not what you would call a one-man job.

Just as we think of Praxitiles when we think in marble, and Rembrandt when we think in canvas, and Shakespeare when we think in ink, so some day we shall rear a genius who will make us think in terms of celluloid, using the camera as his chisel, his brush, his pen.

Speed the day and help it along by encouraging the writers who have chosen the far-flung silver screen as the medium for their expression.

Editor's Note: This is the first of a series of articles by L. Case Russell.

WRITER SIGNS

BESS MEREDYTH, rightly one of the most famous scenarists in the business, has just signed a long term contract with First National Pictures. But she is not to take up her duties with them until the middle of March.

Miss Meredyth has been responsible for the scrip's on all of the latest John Barrymore specials for Warner Brothers, including "The Sea Beast," "Don Juan," and "Manon Lescaut," and has all but been chosen to handle "the papers" on Warner's forthcoming super, "Noah's Ark."

No rest, apparently, for the wicked and brilliant.

Adeline M. Alvord

REPRESENTING

Authors and Producers

Announces the Association of

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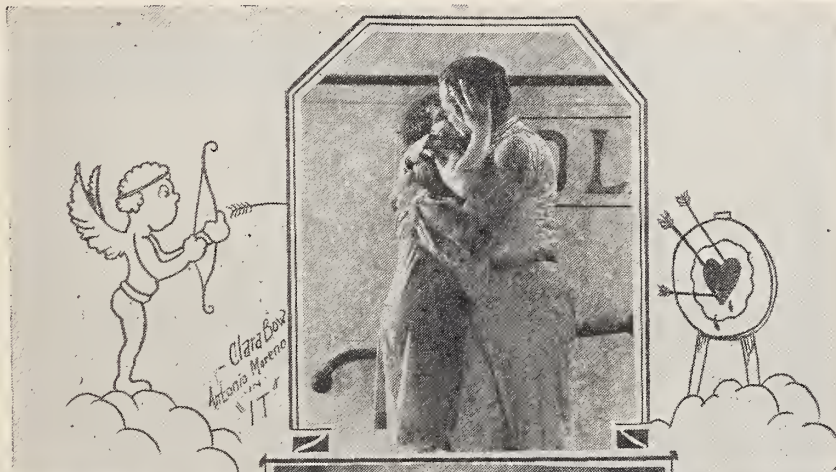
HOLLYWOOD, CALIFORNIA

GREAT SCREEN LOVERS

The Passionate Heart Throbs of Cinema Romances

EVER and anon does the fairy breath of charming romance break through the pale of the cold silver sheet in a dazzling radiance of sheer color and beauty. And oftentimes in the dark recesses of the inromantic picture house does the sincerity of the passionate outpourings of cinema sweethearts crash beyond the nothingness of limsy unreality and take on the modern aspects of fantasy and love.

And ever since the forgotten days of Cleopatra and her Anthony have the great love stories of history come down to us in an entrancing confusion of myth and realism.



very personification of Mme. Glyn's mystic "It," and the direct antithesis of Tony's forceful reserve and commanding reticence. The hackneyed adage of the attraction of opposites here takes on a new life and freshness. And it would require no stretch of the imagination on our part to picture the two as the proverbial real as well as reel lovers. But, at any rate, a delightful pair, think you not?

LLOYD HUGHES and Billie Dove seem muchly in a spirituelle state of perturbation, do they not? The dreamy, big-eyed Billie looks longingly into the empty void of



Lloyd Hughes-Billie Dove in "Three in Love"



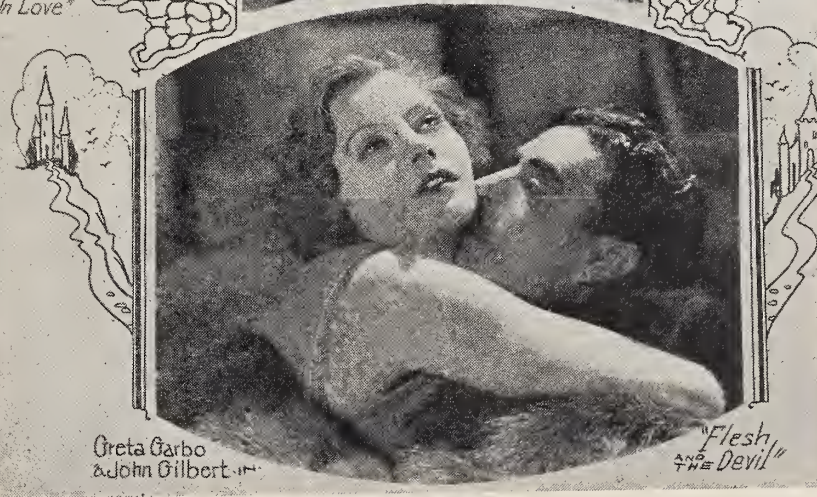
John Barrymore & Mary Astor in "DON JUAN"



Bebe Daniels-Douglas Gilmore in "The Kiss in a Taxi"

With tear stained eyes and a beating heart have we followed "breath by breath, and death by death," the immortal tale told first in the eternal legends of Venus and Aphrodite. We have pictured ourselves, with a certain hurt simplicity, as symbolical of all that these famed men and women of old had proven themselves to be. But the task, being far beyond the cognizance of our uncomplex grasp, we falter in our stride as our cherished hopes are shattered earthwards and thrown lightly to the four winds.

And yet, with dogged and pitiful fidelity, do we carry on. And now, in this modern day of the realistic fairy tale, have the visioned fancy of our day dreams burst into full birth and blossom. For we have now with us—the motion picture. That which, in its piercing candor, has revealed to us others—as we should love to see ourselves. The moving picture, as a multifold mir-



Greta Garbo & John Gilbert in "Flesh and the Devil"

ror of human emotions, has come into its own.

Let us examine for a moment—though to attempt analysis would be little short of sacrilege—the tender and heated moments of the accompanying scenes—of films old and new.

THERE IS, then, the titian haired Clara Bow and the very Latin Mr. Tony Moreno. Engrossed, as we see, in the climactic loveliness of Elinor Glyn's, "It." A more brilliantly matched pair could not, we think, be well imagined. Insouciant Clara, small, fiery, spiritfult, the

chilly blankness as she presses ever closer to her the bewildered, hapless Lloyd. But we, of the optimistic and romantic turn of mind, may quickly and surely picture the warmth of Billie's affections as the positive way-shower and guiding light. If Lloyd does not soften in heart and strengthen in character as the result of such beautiful entreaty we should then rightly believe the wall of his desires as hugely impregnable. But in "Three in Love," there is a happy ending—we are sure. Such full blown youth could not well be tragic.

BEBE DANIELS, chic, curly haired, and in this case faintly, somnolent, embraces to her bosom the handsome and willing victim—Douglas Gilmore. And both, apparently, are so enamoured one of the other, so completely oblivious of all outward distraction, that they have shut their eyes in an effort to block out the cruel disillusionment

(Continued on Page 30)

"Flesh and The Devil"

A Production That Will Undoubtedly Be One of the Most Sensational Pictures of the Coming Year

Clarence Brown's Supreme Achievement.

John Gilbert's Greatest Role.

Greta Garbo Simply Divine.

Lars Hanson—Truly Realistic.

By I. W. IRVING

WHEN "Flesh and the Devil" was previewed at the Metro-Goldwyn-Mayer studio it definitely stamped Clarence Brown as one of the biggest directors in the industry.

By virtue of his adroit handling of a colorful theme and his sympathetic handling of the players, Brown made a picture that is positively tremendous in its dramatic form.

It is spectacular, not in the sense of architectural grotesqueries nor pompous grandeur, but in his wealth of elemental plot. This director has flung a defi to the much touted masters of screen technique who have impressed audiences, professional or laymen with their "continental touches." He has brought a painting to the screen with such artistry

that it will be a monumental standard for those who aspire for the finest in motion pictures.

As for Jack Gilbert, well... it's one of the best things he ever did. The flappers will simply rave over him. His love scenes with Greta Garbo will go down in motion picture history as a momentous inspiration.

And, Greta Garbo... She's simply bewitching. The male element will undoubtedly rave over her. So will the female element for they, themselves, will learn a few things in the art of love-making.

Lars Hanson, as the stolid and unsuspecting husband, renders a performance that is commendable for its restraint and realistic good taste.

But it is Gilbert and Garbo, in their great scenes that put the picture over as a directorial triumph.

Everything attendant with the production is marvelously well done—story, con-

THE New York premiere of the new picture was one of the season's most brilliant triumphs for a screen play. The biggest city in America literally "went wild" over it.

With long lines of waiting throngs that necessitated calling out the police to handle the traffic, "Flesh and the Devil," Clarence



CLARENCE BROWN



JOHN GILBERT AND GRETA GARBO IN A COMPELLING LOVE SCENE IN "FLESH AND THE DEVIL"

tinuity, titles, technical detail—the studios arrangement by Assistant Director Charles Dorian. The photography by Wm. Daniels was exceedingly beautiful.

The story is based on Herman Sudermann's unforgettable novel, "The Undying Past," a story of two officers in the German army, who vow undying friendship in their boyhood and grow to man's estate in blissful accord, to eventually find their friendship subjected to their love for the same woman.

The picture has a most excellent ending. It is a tremendous achievement in ten reels and will without a doubt create a sensation throughout the entire country.

Brown's new Metro-Goldwyn-Mayer triumph, opened at the Capitol Theater in New York to establish a new record for audience attendance, and with critics rivalling each other for superlatives to describe the new picture.

"Never before has Gilbert been so intense in his portrayal of a man in love," is the description of Harriet Underhill, in the New York Tribune. "Never before has a woman so alluring, with a seductive grace that is far more potent than beauty, appeared on the screen. Greta Garbo is the epitome of pulchritude; the personification of passion." Clarence Brown has made of this production a moving, colorful thing, pulsating with beauty."

Wins Approval of Critics

"Gilbert gives his best performance since 'The Big Parade,'" says the Brooklyn Eagle, in an article by Martin Dickstein. "Rarely does a picture reach the screen as evenly composed of box-office and artistic values as this 'Flesh and the Devil.'"

Regin Cannon, in the New York American, writes: "Brown has turned out a picture that he may

see 'Flesh and the Devil.' It is one of those motion pictures so alluring in the mould of its personalities and its resourcefulness of method, so box-office and still so artistic, that one is inclined to wonder how in the world it ever avoided a legitimate theater of its own."

Other critics are equally enthusiastic. "Don't miss it—Metro-Goldwyn-Mayer can point to this one with pride," says the Journal. "It

BROWN, in directing the picture, adapted the methods of Germany to the motion picture technique of America. It has all of the mystic tricks of photography, of camera angles and of ideas in effects that mark the productions from Germany, but these are used in the direct American method of narration, a literal blending of the best of two separate schools of motion picture production.

Some of his scenes are intensely effective, and startlingly different; for instance the duel, filmed in silhouette, in which neither combatant is seen to fall, but the succeeding flash of a widow, being fitted to black habiliments of mourning, tells the tragic result of the fray.

The sequence of effects that tells the story of a trip from Africa is another startling bit of filmcraft—done with fleeting flashes of horses' hoofs—the engines of a steamer and the grinding wheels of a train—worked out into a series of idea-suggestions that tells a whole story in itself.

Queer mist effects that recall the German production "Siegfried" and quaint castles that recall the effectiveness of "Faust" are among the details that suggest the technique of Germany—and this subconsciously stamps on the minds of the audience the locale of the story even more strongly than the perfect representations of German scenes, buildings, and surround-

ings constructed at the Culver City studios for the production.

Brown literally out-Germaned the Germans—and while the picture looks as though every foot was taken in Europe, not a scene is in it that was not taken at the studio in Southern California.

STAR COMBINE AGAIN

"THE Scarlet Letter" having received such hearty nation-wide commendation, Metro-Goldwyn has decided to bring together once again that sterling trio that made the Hawthorne classic such a decided success. And so—Lillian Gish is soon to star in "The Enemy," to be supported by Lars Hanson and directed by Victor Seastrom. The story will be an adaptation of Channing Pollock's famous stage play of the same title. This certainly smacks greatly of a coming artistic triumph.

T. ROY BARNES

Very much of "Lady Be Good," note, T. Roy Barnes is to again invade the cinema when he does the comedy relief in Metro-Goldwyn's, "The Branding Iron." This is from the talented pen of Kathryn Newlin Burt, and exteriors are to be shot on the snow covered peaks of the Great Divide in Colorado.



JOHN GILBERT, GRETA GARBO AND MARC McDERMOTT IN A THRILLING SCENE IN "FLESH AND THE DEVIL"

point to with pride for many years to come. It is as rare as the proverbial day in June—you cannot afford to miss this fine bit of filmcraft. John Gilbert's portrayal adds another clever characterization to his already long list of perfect performances. Lars Hanson is so convincing that I am sure it will result in his establishing a firm hold on American film fans. Greta Garbo plays the languid lady who crushes men's hearts—and possesses charm, ability, and that which Elinor Glyn is wont to call 'it.'

"If you miss seeing 'Flesh and the Devil,' writes Harriet Underhill in the New York Tribune, "we do not believe there will be another picture like it." "A fine, richly seasoned photodrama, essentially a 'special' picture;" is the comment of the Telegram; "Powerful and absorbing."

"Every lover of good acting," writes the evening World, "should

is Jack's finest work since 'The Big Parade,' says the Mirror. "John Gilbert and Greta Garbo at their blazing best. It deserves the sensational success it is being accorded."

"The best work of Gilbert since 'The Big Parade,'" says the Post.

"Gilbert burns 'em up—and how!" is the tribute of the Telegraph.

"'Flesh and the Devil,' directed by Clarence Brown as his first picture under his Metro-Goldwyn-Mayer contract, is a vivid drama adapted from Herman Sudermann's 'The Undying Past.' Laid in Germany, it tells the story of two fast friends and the havoc wrought in their lives by a new type of "vampire," the role played by Greta Garbo, with Gilbert and Lars Hanson as the two men. Others in the big case include George Fawcett, Barbara Kent, Eugenie Besserer, Marc MacDermott and others of note.



A THRILLING MOMENT IN THE SCREEN LIVES OF JOHN GILBERT AND GRETA GARBO IN "FLESH AND THE DEVIL"



Previews-Reviews - Views -

"THE RED MILL"

"THE RED MILL," starring Marion Davies. Directed by William Goodrich, assisted by Art Smith. Adapted from the stage play by Frances Marion. Titles by Joe Farnham. Photographed by Henrik Sartov. A Cosmopolitan production. A Metro-Goldwyn-Mayer picture. Reviewed at the Criterion Theatre, Santa Monica.

"THE RED MILL," starring Marion Davies, was shown at the Criterion Theatre, Santa Monica, to a packed audience and received an ovation that surely made



MARION DAVIES—KARL DANE

the producers feel indeed proud of the time and money spent on bringing to the screen one of the greatest musical comedy hits of the century.

Here is a production that must have cost at least a million dollars to produce. It is packed and jammed with entertainment values and Miss Davies is supported by a cast of featured players that assist in making "The Red Mill," a box office feature.

Marion, as Tina, the romantic little slave, in a Dutch Tavern, owned by George Seigmann, has scored at least one of the greatest comedy hits of her career.

Owen Moore was, as usual, in fine form. He gave an excellent performance.

Louise Fazenda was cast in a straight part and played it exceedingly well. You can always rely on her to give a great performance.

Snitz Edwards as Moore's valet, gave a good performance.

George Seigmann played the heavy in a satisfactory manner.

The photography was very good, especially in the storm sequence. There was some remarkable close-ups of Marion.

While "The Red Mill" was not up to the usual standards set by Cosmopolitan, it will prove fine entertainment and the "fans" will more than enjoy seeing their little star in this type of comedy. I. W. I.

"AN AMERICAN TRAGEDY"

ONE of Hollywood's new playhouses, Wilke's Vine Street Theatre, operated under the management of two master showmen, Alfred G. Wilkes and Chas. O. Bauman, formally opened its doors to the public last Wednesday.

A notable and metropolitan audience witnessed Patrick Kearney's dramatization of Theodore Dreiser's "An American Tragedy." The staging of this play was handled admirably by Harry Mestayer, who carried out the ideas of the author to perfection. In the selection of the cast, especially the three principal characters of Clyde, Sondra and Roberta, Alfred G. Wilkes and Chas. O. Bauman used considerable judgment in fitting the roles with such splendid artists as Leslie Fenton, Helene Millard and Ruby Rush.

These three players, imbued with the zest and enthusiasm of youth clearly demonstrated their histrionic skill in scene after scene throughout the movement of the drama.

Leslie Fenton portrayed Clyde, the weakling, with a personality that grips and entralls. It is one of the finest performances I have seen in many a day. Miss Millard, in the role of Sondra, left nothing to be desired in her wonderful treatment of the role. Miss Rush, as Roberta, was a trifle nervous in her earlier scenes, but as the drama unfolded she very definitely proved her artistry. Margaret Seddon, as Clyde's mother, gave an excellent performance. Ann Warrington and William Tooker, as the wealthy relatives of Clyde, were admirably convincing. Cyril Weld was the ultimate of snobbishness as Cousin Gil. Marcella Zabala and the balance of the cast all did their commendable best in making "An American Tragedy" an unqualified success—a triumph—a "hit of hits."

I. W. I.

"THE GHOST TRAIN"

"THE GHOST TRAIN," by Arnold Ridley, pulled into the Majestic Theatre last Thursday night to an auspicious opening and from the manner in which the first night audience received it, there can be no doubt as to its being a decided hit.

The play is a trick mystery comedy drama with tons of movie hokum thrown in for good measure, but the tricks were so well covered by superb direction that the effects brought encore after encore.

Charlotte Treadway, in the lead-

ing role, was quite effective throughout the action. Ernest Wood with his "nut" comedy relief, walked away with the honors. J. Morris Foster, Albert Van Antwerp, Virginia Stone, Kathlyn Prather and Myrtle Vane were well cast. All tended to assist in providing sufficient laughs and thrills to make "The Ghost Train" one of the outstanding mystery plays of recent years.

Tom Wilkes, the producer, and Virginia Brissac, the directress, are indeed to be congratulated. I.W.I.

"WHITE GOLD"

"WHITE GOLD," directed by William K. Howard, assisted by J. Gordon Cooper. Adapted by Garret Fort and Tay Garnett from the stage play by J. Palmer Parsons. Continuity by Marion Orth. Titles by John W. Krafft and John Farrow. Edited by Jack Dennis.



DIRECTOR WM. K. HOWARD
AND JETTA GOUDAL

Photographed by Lucien Androit. Previewed at DeMille Studio, Culver City. Supervised by C. Gardner Sullivan. Distributed by P. D. C.

"WHITE GOLD," starring Jetta Goudal, really lives up its announcement. For "White Gold," gives her the opportunity and with the aid of Director Howard, Jetta, for the first time, exhibits that dormant artistry brought out so admirably by her director.

There is a simple little story. Most directors and stars would have turned it down flat on account of its simplicity. There are five people in this simple little story—a story with a theme, old and threadbare—of love and jealousy. But it's simple things in life, when created by an artist that usually remain the sweetest memories of things accomplished. George Nichols, as the jealous parent does some marvelous work.

A sheep rancher's son falls in

love with a Spanish dancer and marries her. He brings her to his father's ranch for his blessing and both later discover that the parent is jealous of his son's affections for his wife. Heat—hate—sheep—companionless, and last but not least, her husband's lost love and contempt. This briefly describes the story but when you see it on the screen, it's so different. And wait until you see the climax!

Kenneth Thompson as the son and husband was excellent.

George Bancroft is exceedingly well cast and his portrayal of the part assigned him was all that could be desired.

Clyde Cook, as usual, carried off the comedy honors.

Director Howard has made a picture out of the weakest story material possible. A story that's so vastly entertaining and convincing that his work stands out like a gem of the first water. His clever and intimate touches in this simple story will long be remembered as a directorial achievement. The titles were rather weak. This should be remedied.

The photography, by Lucien Androit makes you forget that you are watching a picture. There were many shots that looked like beautiful paintings, especially some close-ups of Jetta.

In summing up, "White Gold" is one of the cleverest directed and acted picture I've seen in a long time. It's not a great feature in production value, by any means, but it's going to be a box office winner. I. W. I.

"WOMEN LOVE DIAMONDS"

"WOMEN LOVE DIAMONDS," written and directed by Edmund Goulding. Photographed by Ray Binger. Produced by Metro-Goldwyn-Mayer. Previewed at Westlake Theatre, Los Angeles.

ONE doesn't wonder that so many M.-G.-M. leading women turned down the brilliant opportunity to



PAULINE STARKE

play the feminine lead in "Women Love Diamonds." The role had little that was startling to offer, which was rather tough on Pauline Starke, the present "incumbent." The story has less and little or

(Continued on Page 22)



THE PUBLICITY WORM

By LUCILLE ERSKINE

THE other afternoon, in a newspaper office, I was watching the abject air of a group of press agents (of which I was one) as they waited for that precious second at the editor's desk.

When it came, each one put on his best smile (mine was stereotyped) and crooked himself before the presiding deity. And this is exactly what I heard:

"How is the mother and sister?"

"You're looking so much better since your trip."

"Do you think you would consider this for Sunday?"

"We're so grateful for remembering us in yesterday's issue!"

Just the wheedling tone of the man who comes to my door to sell furniture polish! Yet the iceman enters with the air of an equal and the painter apologizes none too apologetically, when some of his wash falls on my typewriter. While he brushes and I thump, we discuss books, but his air plainly says, "I'm as good as you!"

The workmen walk in with head erect, because they enter hand in hand with a commanding giant—Labor. Organization stiffens their neck.

But the publicity worm, if he is trodden on, must close again, get a fresh head and crawl back to the foot that kicked him.

And this, in spite of the fact of recent articles from Florence Lawrence and Harry Carr that the fibre of the press agent is improving. For these say now he is not always the newspaper tramp, unable to get a job "at the desk" and devoid of ethics as an oyster.

If he is evolving into respectability, why can't he take a still bigger jump in that direction and organize. Not like The Wampas, but a definite professional body, such as a medical society or bar association: with a fairly strict committee on admission to examine the aspirants for membership who must possess a reputation for ethics (defunct in Hollywood), but still found of practical value nearly everywhere else.

Those "below the level" might still prosecute their calling, but they would be ticketed with the quack doctor and shyster lawyer.

Now, the heaviest heel after the poor little individual publicity worm, as he crawls about alone in the dust of the brutal arena of the picture world, is the studio staff publicity.

GETTING HEADLINES

Heed this true fable of The Tremendous Picture Corporation.

An actor therein, a prominent star, told me his name had not been in print for months. Could I do anything for him? I did. When he landed a "head line" part I got him headlines. But the chief of the studio publicity sent for him and demanded my head.

The actor, however, continued to cling to me and, of course, I clung to him. We used to meet surreptitiously, away from the studio, to exchange news and data.

To appease the monster after me, I always praised vehemently The Tremendous Picture Corporation, every time I "rang in" my actor, but it availed nothing. And my head, which has fallen so often, hit the basket again.

Yet if one motion picture director interfered with the legitimate business of another in this brutal and unethical fashion, he would be brought up pretty sharply before the bar of The Motion Picture Directors' Association.

I fell because I stood alone.

Would you care to know how I was killed again?

A dramatic editor was swaying, drunk and unshaven on the sidewalk in front of his newspaper office one afternoon as I approached. However, I asked him if a story I had sent in would appear. He said, "No," and further added that nothing I could write would ever appear in that paper (a sheet of not very great importance, by the way). You see, he was not expansively drunk—but just mean!

Still later in the week, I bearded the lion's den again.

"Is this a day in between, when he is sober?" I asked the telegraph editor.

"Sh—he might hear you," he said, putting the instrument down from his ear.

"But I tell you, he was swaying on the sidewalk."

"As a press agent, you ought to say that was due to an earthquake. Think of what he has done to you, will do to you. What right has a worm to say its overlord is drunk."

How true it is we are the outcasts in the literary world of Hollywood! Yet look who is down among the "untouchables;" Herbert Howe, a pungent and courageous writer; Pearl Rall, an independent critic and skilled crafts-

man, lettered too; Fanchon Royer, incisive and always fresh; Joseph Jackson, cultivated and headed for a literary career.

And Monta Bell must have had that same astonishing brilliancy, when he "peddled" Charlie Chaplin, that he has now. Ivan St. Johns too was once an "untouchable," but possessing even than that quality of mental bigness that suits his height.

Besides these, many others are the superior in birth and breeding, also in literary equipment to the editor who spits in their presence.

In the South, where I come from, a man kept his hat on in the presence of a woman only if she were a nigger or a prostitute. But in Hollywood, a publicity person (in skirts) fails to receive the common gesture of respect from the gentleman (?) at the desk.

Yet the press agent survives, so we must be of some service. What we write or suggest is sometimes published. We are the funnels through which news ideas get to the public.

But why are we treated as mendicants at the door, instead of members of the household? And we shall continue to be so spurned, until we organize with a definite code and a certain attainment standard.

"DIAMONDS IN THE ROUGH" NEW MILTON SILLS PICTURE

"Diamonds in the Rough" has been definitely chosen as the title for Milton Sills' next starring picture for First National, according to an announcement made today by John McCormick, general manager of West Coast production.

"Diamonds in the Rough" is a thrilling tale of the stampede to the new diamond fields of South America. The picture will be produced by Ray Rockett, starting about February 1.

"Smarty" is the cute title conferred upon Robert Z. Leonard's next for M-G-M. The cast as yet unannounced.

COMONT IN "CARMEN"

Clever Mathilde Comont, portly comedienne of screen note, is to play a Spanish Senora in Fox's coming version of "Carmen" which Raoul Walsh of "Thief of Bagdad," and "What Price Glory," fame is to direct. It will be her seventh Spanish film role.



ELAINE WORTH

DANCER RETURNS

Elaine Worth, protege of Gus Edwards and sprightly star of musical comedy, has returned to Hollywood after an absence of two years. With her beauty, grace and former screen experience to stand her in good stead she ought to have but little trouble in landing work with one of the bigger companies.

DANISH ACTOR ACTS

Otto Matiesen, he of the remarkable Grecian profile, is to enact one of the crooks in Lasky's "Too Many Crooks."

MARTHA MATTOX RETURNS

MARTHA MATTOX has just returned from a vacation spent in Oklahoma and Texas. She indulged in this, after completing her work, the chief character part, in the new Paul Leni picture, "The Cat and the Canary."

Of course, Martha is to be seen in a disagreeable role in the picturization of this famous mystery play that will soon appear under the banner of Universal. For she never looks at any part unless it is unsympathetic. She has made her name by impersonating the sinister. Only such are truly creative, according to Miss Mattox.

"FIGHTING FOR FAME"

Hazel Deane, who portrays the featured feminine role in "Fighting for Fame," under the direction of Duke Worne, who is also the producer, is rapidly nearing the completion of her assignment.



Billie Dove



No one actress has made more astounding strides this past year than this charming and delightful former Follies Girl. Here she is playing her former self in "An Affair of the Follies." (First National Picture)

One of the dance specialties in "An Affair of the Follies" representing the Ziegfeld Follies act.





May McAvoy



This dainty and lovely star is making a splendid impression in "The Fire Brigade," M.-G.-M. special, and has just signed a five year contract with Warner Brothers.



One of the unusual and appealing love scenes from "The Fire Brigade" — her rural lover being none other than Charles Ray.

WHEN THE SPANISH



By Helen Gurley

PHOTOS BY PAUL H. ALLEN

THE Spanish shawl! What alluring pictures the mere mention of it can bring forth. Carmen, romance, languorous, warm scented nights, the click of the castenets, the bolero, passion, La Paloma! Ever and always the Spanish woman's greatest aid to enticement, sophistication, insouciance, aloofness, all expressed by the mere shading and draping of this fringed silk.

As with the woman of Spain so with the woman of the cinema. Quick to realize, and make use of, every possible aid to the art of expression the motion picture actress has taken to this mobile garment with alacrity and made it her very own.

With this in mind I searched my memory for the one actress who could best give me some fashion pointers on the Spanish shawl and decided upon Estelle Taylor as coming nearest the type who would know most about it.

I sought her out at the beautiful wooded estate of the Dempsey home—she is Mrs. William Harrison (Jack) Dempsey, you know—and certainly nothing could be more beautiful and lovely than her ardent, warm brunette beauty attired in the luxurious folds of one of Milnor's most brilliant shawls.

"Spanish shawls are an intriguing and flattering type of wrap or costume for almost any wearer, whether she be blonde or brunette," said Miss Taylor, "but few people know that they are in reality of Chinese antecedents rather than Spanish."

This statement excited my interest for I must confess I had always looked upon a Spanish shawl as being Spanish and nothing else. Miss Taylor enlightened me at length.

THE HERITAGE OF CHINA

TO combine the flame of Spain with the artistry and patience which has been the heritage of China for so many centuries would seem an impossible task, yet the grace and color of the Spanish



Polly has an eye for beauty. The unembroidered Italian shawls are a delicate complement to blonde or brunette. They may be procured in a multitude of shades to harmonize with Milady's various evening gowns.

shawl is the expression of just such a combination.

We know these gorgeously embroidered silken shawls as Spanish, yet they are a product of Chinese needlecraft, many of them imported directly from the Chinese makers. Small wonder that in the wearing of such a shawl lies infinite possibilities.

The skill of the Chinese workmen as shown in their shawls appealed to the artistic sensibilities of the early Spanish adventurers,

although the delicate tonal harmonies of the Chinese, which are still characteristic of the art work of the race, had little of interest to these men, accustomed to the warmth and flamboyance of color in the garments of their own toreadors and senoritas.

Accordingly, when the adventurers returned to their native land they brought with them Chinese shawls on whose heavy silken materials were embroidered Spanish designs in Spanish colors.

CHINESE SKILL

SPAIN has always claimed these as her own, although none but the patient workmen of China possess the skill to embroider such fine designs, so delicately executed that the pattern is the same on both sides and is perfectly flat. This skill can be appreciated when one remembers that the embroidery of the shawl is of the same type as that which adorns the ancient mandarin coats which are now treasured in museums, and is similar to the craftsmanship which produced embroidered scenes that can easily be mistaken for oil paintings.

Floral designs are most popular in the embroidered motif of the shawls, ranging from the smaller cluster themes, in each corner of the large silken fringed square, to extremely large and brilliant flowers. These are worked upon a variety of background colors, white being most often chosen because of its powers of throwing into relief the elaborateness of the reds, yellows and blues of the flower motif.

EFFECTIVE COLORS

GREEN, apricot, yellow, powder blue, wisteria, both in the brilliant and paler shades, are effective as background colors, and since custom has attributed a certain connotation to each color, so the individual tones of the shawl can be selected to fit the individuality of the wearer.

Jade green is a color which forms a striking background for the less brilliant embroidery designs, and with this color is associated sophisticated brunette beauty, for only one who is poised and who possesses a great deal of personality can appear to advantage in a shade so compelling to the eye.

WHAT BLONDES PREFER

HOWEVER, there are blonde types to whom jade green is flattering. Persimmon red is most frequently chosen by golden haired and fair complexioned types, but, as is true of jade, this shade, as

SHAWL WAS CHINESE

[SHAWLS BY COURTESY
OF MILNOR, INC.]



Clanking castenets—lovely senoritas—romance—are all embodied in the florid design of this very large shawl. Miss Taylor models the shawl at the doorway of her Hollywood home.

well as the deeper tones and those which combine blue, thereby becoming wisteria and orchid, may also be worn by brunettes.

Pale yellow and powder blue are ideal for fair haired wearers, although in the case of yellow one must be careful to choose a harmony which complements the color qualities of the hair and complexion. Certain shades of yellow emphasize the golden tints of blonde hair, while other shades only appear sandy and dull.

These shawls may also be purchased in black backgrounds, with patterns in many colors, and in white background with embroidery of white, as well as in all white designs.

The brilliant color schemes are of course most often worn.

Aside from color considerations in choosing a shawl style experts are of the opinion that the im-

mense, florid designs are becoming to the tall, slender figure, while those less slender should keep to the smaller and more compact embroideries.

For those who desire to equip their wardrobes with a number of shawls of different shades, there are the Italian shawls of heavy flat crepe, without embroidery and with long hand knotted fringe.

THE ITALIAN TYPE

"THESE wraps," elucidated Miss Taylor, "are as brilliant as the proverbial Italian sunsets, and

may be procured in shades which harmonize with the various gowns of the individual. They are reasonably inexpensive and one may possess two or three of them for evening wear. Such shades as light green, orchid, soft yellow. American beauty, rose and apricot are pleasing tones for the plain silk creations.

"If one chooses something unique for evening wear one might select an Italian printed shawl. Some of these are printed in futuristic designs in the most brilliant of



Wearing a Spanish shawl or in simple white dinner dress, Estelle Taylor typifies the beauty which one associates with graceful silken shawls.

shades on a darker background Others employ the paler shades and the more simple designs.

"In addition to the printed shawls there are the hand-painted conceptions of wisteria, yellow and rose colors. One of the loveliest of these is of wisteria tones with hand knotted fringe, employing a delicate floral design in each corner.

"Hand painting on velvet is the expression of the new in shawls and many designers, who feature this type of work, will make them to order for the purchaser."

Miss Taylor paused to obligingly pose once more and as the click of the camera shutter denoted the expiration of our interview she smiled and murmured, "Clever people, these Chinese, don't you think?"



Upper Left—Heavy long fringe and a banding of black net embroidered in black characterizes this circular tangerine color silk creation.

Center—The small and concise design in the Spanish shawl in best taste, fashion authorities say. Miss Taylor here models one of the more conservative designs.

Upper Right—Perhaps the most flattering of shawls are those printed models from Italy. Estelle Taylor wears one of pale green with wisteria, yellow and vari-color print.



By HELEN UNITY HUNTER

Ingenue Gowns

"OLD IRONSIDES" boasted of one beautiful girl amid a cast of several men. This girl is Esther Ralston and she plays the part of a demure, sweet thing. One of the gowns she wears in



ESTHER RALSTON

this historical picture is made of lace and organdie. The full skirt is made of six layers of scalloped organdie with a deep insert of soft valences lace. The bodice is tight fitting with a berth of scalloped organdie which falls in soft folds over her bare arms. It is a sweet "ingenueish" type of dress, becoming to Miss Ralston's type of beauty.

'Pearls on Louise Dresser

LOUISE DRESSER, who has just completed a part in "Mr. Wu," wore a beautiful evening gown not long ago. It was clinging flesh colored crepe heavily beaded in a flower design, the skirt edged in a deep bead fringe. A soft cape of deep pink was caught at the wrists by pearl bracelets and hung to the bottom of her gown in graceful folds. A band of pearl beads was woven in her low dressed coiffure and flesh colored hose and satin slippers completed this rich costume.

Magic Clothes

EDNA MURPHY wore a rather odd costume in her latest picture with Johnny Hines, "All Aboard," being made for First National release.

First of all there was a black velvet jacket, short and boxy, with two big pearl buttons. Then

there was a black pleated skirt which opened down the front and which boasted of a real pair of suspenders, going over the shoulders man fashion. The waist was cream colored and tailored with a Peter Pan collar and cuffs, but the clever part was that the black skirt could be unbuttoned and taken off with unconcern for the cream colored waist is merely



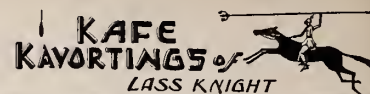
EDNA MURPHY

the outward and visible part of a lovely cream colored dress. Presto, Edna has changed from a tailored effect to a dainty afternoon frock in the twinkling of an eye.

(Continued on Page 24)

THE SHADY SOMBRERO

Harry Millarde is going to direct "The Grey Hat," which is featuring Lew Cody and Renee Adoree, M-G-M popular stars. Production to start in a week.



CELEBRITY Nite! Ye Knight, being still young and impressionable, always feels a little thrill of excitement at the prospect—especially if it is celebrity nite at the Montmartre. And it was. Last week the lovely Billie Dove was the feted guest of the evening and at her table was Ben Lyon, her new leading man, just arrived in Hollywood from New York. All the smart folk in the cinema world dropped in at some time during the evening.

* * *

THE Montmartre had a birthday this week and all Hollywood turned out to pay its respects at the gala party that Eddie Brandstatter gave Thursday night in celebration of the event. Though only four years old, the Montmartre represents the last word in sophistication and smartness. Unique entertainment and decorations were features of the evening. Billie Dove, Claire Windsor, Priscilla Dean, Ruth Roland, Jack Holt, Mrs. Clarence Brown, Kathleen Key, Edna May Cooper, Margaret Bonner, Joan Crawford and Shirley Dorman were some of the well-known screen luminaries who gave special parties Thursday evening.

* * *

TWAS after a thrilling evening at "An American Tragedy" that Leslie Fenton, the

(Continued on Page 29)

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SCREEN and STAGE



Attractions - What They Are - Where They Are



THEATRES

Los Angeles

BELASCO, 11th and Hill Sts.—
"The Dove." (Second week.)
BELMONT, Vermont at First St.—
"I'm Sitting Pretty." (2nd week)
BILTMORE, Fifth and Grand St.—
"Magda."
EGAN'S, Figueroa at Pico—
"Applesauce."
MAJESTIC, Broadway at 9th.—
"The Ghost Train."
MASON'S, Broadway at 2nd.—
Kolb and Dill in "Queen High"
MOROSCO, 744 S. Broadway—
"Easy Come, Easy Go."
(Second week.)
ORANGE GROVE, 703 S. Grand—
"One Man's Woman"
(Fifth week.)
PLAYHOUSE, Figueroa at 9th.—
"Loose Ankles." (Third week.)

Hollywood

EL CAPITAN, Hollywood Blvd.—
(Dark)
HOLLYWOOD PLAYHOUSE,
Vine St.—North Hollywood Blvd.
"Alias, the Deacon."
MUSIC BOX,
Hollywood Blvd. at El Centro.—
"Music Box Revue." (15th week)
WILKES VINE STREET, Vine St.
So. Hollywood Blvd.
"An American Tragedy."

(On the Screen)

ALHAMBRA, Hill at 7th—
"The Cheerful Fraud."
BROADWAY PALACE,
Between 6th and 7th—
"Corporal Kate." (2nd week.)
LOEW'S STATE,
7th and Broadway—
"Ladies at Play."
METROPOLITAN,
8th and Broadway—
"It."
CARTHAY CIRCLE,
Carthay Circle—
"What Price Glory." (10th week)
FIGUEROA,
Santa Barbara and Figueroa—
"One Increasing Purpose."
FORUM, 4050 West Pico—
"Beau Geste." (Tenth week.)
EGYPTIAN, Hollywood—
"Old Ironsides" opens Jan. 28.
UPTOWN, Western at Tenth—
"Just Another Blonde."
TALLYS, 833 South Broadway—
"Footloose Widows."

The CINEMA

HOLDING over this week are
"Corporal Kate," second week
at the Broadway Palace; "What
Price Glory," tenth week at the
Carthay Circle, and "Beau Geste,"
tenth week at the Forum. The
new offerings include "The Cheer-
ful Fraud" at the Alhambra;
"Just Another Blonde," at the Up-
town; "Footloose Widows," at
Tallys; "Ladies at Play," at Loew's
State; "One Increasing Purpose,"
at the Figueroa, and on January
28, "Old Ironsides," at Grauman's
Egyptian, Hollywood.

GRAUMAN'S EGYPTIAN

"Old Ironsides"

THIS great historical epic pro-
duced by Famous Players-
Lasky, with James Cruze directing,
will have its formal, society open-
ing on January 28th. It is ex-
pected that everybody in filmdom
will be there. It is without doubt
the greatest effort yet put forth
by this company and even more
splendid than Cruze's former suc-
cess, "The Covered Wagon." A
spectacular prologue will also be
offered by Mr. Grauman. The cast
includes Esther Ralston, Wallace
Beery, Charles Farrell, George Ban-
croft, Johnny Walker and others
equally well known and thousands
of extras.

LOEW'S STATE

"Ladies at Play"

An intriguing title. Doris Ken-
yon, Lloyd Hughes and Louise
Fazenda are the leads and as the
story deals with a girl inheriting
\$6,000,000 with a proviso that she
marry a man who is approved by
her two maiden aunts, one can
easily see the comedy and melo-

dramatic paths into which they
will be led. Philo McCullough, Hal-
lam Cooley, Virginia Lee Corbin,
John Patrick and Ethel Wales are
in the cast.

CARTHAY CIRCLE

"What Price Glory"

NOW in its 10th week and mak-
ing as great an appeal as ever.
This is a great picture, built about
Stallings' great play, with a great
cast and shown at a beautiful the-
atre. The cast has Edmund Lowe,
Dolores del Rio, Victor McLaglen
and others of consequence to carry
on with. Jack Laughlin's spectac-
ular prologue and an elaborate mus-
ical score run along with the pic-
ture.

FORUM

"Beau Geste"

ALSO in its 10th week and still
making good as a "packed
house" attraction. This is the film
version of Wren's great novel and
has a supporting cast that is prob-
ably one of the best ever assem-
bled. It includes Ronald Colman,
Ralph Forbes, Neil Hamilton, Noah
Beery, Alice Joyce, Norman Trevor,
William Powell and Mary Brian.

FIGUEROA

"One Increasing Purpose"

THOSE who liked "If Winter
Comes" will no doubt like this.
Laid and produced by Fox in Eng-
land, from the facile pen of A. S.
Hutchinson with a cast made up
of Edmund Lowe, Lila Lee, May Al-
lison, Jane Novak, Huntley Gordon
and Holmes Herbert. This is the
first showing of the picture.

ALHAMBRA

"The Cheerful Fraud"

DEGINALD DENNY is the speed
funster in this picture with the
delectable Gertrude Olmstead as his

leading woman. Charles Gerrard,
Gertrude Astor and Emily Fitzroy
are some of the others in the cast.
It is an adaptation from the novel
by K. R. G. Brown.

BROADWAY PALACE

"Corporal Kate"

IN ITS second week, which means
it is playing to capacity houses.
Vera Reynolds and Julia Faye are
the most important members of
the cast with Kenneth Thompson,
Majel Coleman and Harry Allen
backing them up with splendid sup-
port.

UPTOWN

"Just Another Blonde"

FIRST National have this offer-
ing with a cast including the
newly married Dorothy Mackaill,
Jack Mulhall and Louise Brooke.
Abe Lyman and his orchestra are
a big feature every week and as
an added laugh attraction will be
found a Universal Collegian
comedy.

* * *

TALLYS

"Footloose Widows"

ONE of the most pretentious
casts yet conjured up by the
consistent Warner Brothers is the
promise set forth in their presenta-
tion of "Footloose Widows." The
list includes such names as Louise
Fazenda, Jason Robards, Jacquie-
line Logan, Mack Swain, Douglas
Gerrard, John Miljan, Arthur Hoyt
and Jane Winton. A most pre-
possessing list, indeed.

The STAGE

AT the Los Angeles Theatres we
find but few changes. "The
Ghost Train" has successfully
opened at Majestic. "Magda" re-
places "Old English" at the Bilt-
more and
"Applesauce" replaces "White
Collars" at Egan's. Plays
that still continue to do good
business are
"The Dove,"
second week at the Belasco; "I'm
Sitting Pretty," second week at the
Belmont; "Easy Come and Easy
Go," second week at Morosco's;
"One Man's Woman," fifth week at
the Orange Grove; "Loose Ankles,"
(Continued on Page 30)



MAJESTIC 2nd Big Week

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Thomas Wilkes Presents

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Thrilling! Chilling! Side Splitting!

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Previews and Reviews

(Continued From Page 14)

nothing to do with the title. One expects a title to have some relationship to the plot or theme but in this case, "Women Love Homes" would have been more to the point. The plot was scant but the theme was nil. Even the best of plots can't hold interest long unless there is a theme back of it and if it hadn't been for some delightful bits of human interest comedy touches and humorously clever titles the entertainment value would have been stale indeed. Pauline Starke deserves better direction. At least she can troupe if given the chance. The work of Constance Howard stood out splendidly. This young lady has a marvelous personality and deserves an opportunity to exhibit her artistry. The rest of the cast of splendid troupers struggled manfully and included Owen Moore, Lionel Barrymore, Douglas Fairbanks, Jr., Dorothy Phillips, George Cooper, Lionel Belmore, Cissy Fitzgerald and Gwen Lee. G. T.

"New York"



RICORDO CORTEZ AND LOIS WILSON IN "NEW YORK"

"NEW YORK," directed by Luther Reed. Scenario by Forrest Halsey. Photographed by J. Roy Hunt. Produced by Famous Players-Lasky. Reviewed at the Metropolitan Theater, Los Angeles.

THERE'S a court room scene that is handled fairly well and one rather remarkable close-up of Estelle Taylor—but outside of those very dubious saving graces, "New York" is without question the most horrible thing that Famous Players has turned out in the last decade.

Shades of the shady past, what a miserable mess "New York" is! The story, if such it may be called, harks back beyond the days of the five-and-ten, and the direction of Luther Reed—we hate to say this—is plain bad. For even with such negligible material he might possibly have evolved a better job.

As for the cast, it is best, too, to slur over that. Ricardo Cortez as a budding Irving Berlin (pardon us Irv) seems to be fairly sincere, but falls very flat. Lois Wilson is much worse than usual as an unsul-

lied society gal. Estelle Taylor looks her part, but portrays it very poorly. William Powell staggers through an impossible and stupid character.

I think the very best that Lasky could do with this atrocity is to shelve it—and do that quickly!

D. L. G.

"Alias the Deacon"

THE second noteworthy new theater opening within the week was that of the Hollywood Playhouse when it presented to an excited and interested audience John Hyam's and Le Roy Clement's comedy of rural America, "Alias the Deacon," last Monday evening.

Not only was the evening notable because of the fact that another beautiful theater had been added to Hollywood's roster but because of the fact that socially it was a "wow." The beauties of this new playhouse need not be described here as they were thoroughly covered by Hollywood TOPICS last week. The reaction of a delighted audience must have most certainly repaid Manager Rowland and the other officials of the company for all their arduous planning and effort.

The play itself caught the interest of the audience from the beginning and held that interest through to the final curtain. The comedy touches, the characterization and the tense moments of drama were all handled with subtle skill by a large and extremely capable cast. It is amazing to note in all these new productions what extraordinary casts the different managements have been able to assemble and it speaks well for Hollywood's future as a producing center.

Berton Churchill played the "Deacon." Mr. Churchill created the role in the New York presentation and naturally was suavely poised and deliberate in putting his "stuff" across. Frances Underwood played with a quiet forcefulness and Helen Ferguson, who was making the heart breaking plunge from cinema to stage, was a most agreeable surprise. A bit nervous at first she quickly took herself in hand and in her big dramatic scenes proved one of the most pleasing surprises of the evening. Walter Emerson as the youthful hero gave a clean cut performance as did Joseph Depew. From among the balance of the cast William H. Turner stood out for his seasoned work and recalled his exceptional success in "The Green Hat." A Leslie Pearce has done a most commendable piece of direction, and Rita Glover has proved a close second in the scenic and technical effects. The dedicatory address was delivered by Edwards Davis, and Emmett Corrigan acted as master of ceremonies. G. T.



BY "POLYPHEME"

SIMPLICITY

BARBARA WORTH, Universal featured player, says simplicity is the keynote of all beauty. Simplicity of dress, manner and makeup.

The genteel woman always chooses her clothing for its smartness and quality, seeking that which reflects refinement and good taste rather than showy colors and extreme styles. The overdressed



BARBARA WORTH

woman is usually the vulgar woman.

Simplicity of manner is most essential to beauty. If one expects to attract attention by being haughty and superior it is only to have that attention given in a ridiculing way. There are those who seek to be the center of attraction by being loud and blase, but who succeed only in making themselves vulgar and common.

Makeup in the hands of a woman is like paint in the hands of an artist. It can be applied in such a manner that the subject becomes beautiful and ethereal. Yet, with a few strokes, a caricature can be made and a beauty becomes a clown.

Care of the Teeth

Then too few of us pay enough attention to our teeth. How many times have we been disappointed

when one we have hitherto considered beautiful talks to us for the first time, and discloses teeth discolored and uncared for.

The ordinary brushing is not enough to keep them in condition. They should have the same luster and whiteness of a polished pearl.

A good way to keep them healthy and beautiful is to use a wash of lime water. Take a big mouthful and force it back and forth through the teeth several times. This will dislodge any particles that may be hiding there; besides, the lime water is very, very good for the teeth themselves.

SIMPLE PLAN TO MAKE NAILS GLOW

ANNA Q. NILSSON, First National featured player, claims that, after you wash your hands you should rub a few drops of brilliantine into the palms and then rub the oil into the nails. The surplus should be rubbed into the skin on the hands.



ANNA Q. NILSSON

Then apply your buffer and your favorite nail polish, and you'll be simply amazed at the glow it will give the nails, and how nice and soft it will make your skin.

She uses this treatment consistently and is happy over the results.

The Enigma of Hollywood

How the Exotic Mysticism of Alluring Jetta Goudal Has Stirred the Naivete of Hectic Hollywood

By JOHN P. MILES



JETTA GOUDAL

INSCRUTABLE and silent as the Sphinx; aloof, shunning alike interest of the curious, and the adoration of "fans"; living alone, and apart from others of her profession—thus might be described the Enigma of Hollywood—Jetta Goudal.

Few persons with whom the world comes into familiar contact are able, as Miss Goudal is, to exude that complete state of mysticism and sense of aloofness that leaves a vast audience of admirers spellbound and conscious of a power they cannot quite fathom.

Hollywood loves its mysteries with the same fervor that Paris adores its burlesque dwellings in the secluded nooks of the Bois. Both are things to intrigue the fancy, to speculate upon and perhaps to fill those idle hours at the dinner table where rumors share equally in importance, with good food. Jetta Goudal is the riddle that stumps the wits of the screen intellectuals sitting through the tiresome teas and the elaborate dinners that occasionally punctuate the routine of Hollywood's hard-working stars.

It is not that her charming presence at these harmless affairs provokes discussion, for Miss Goudal, strangely, never attends any functions, no matter how

illustrious and entertaining are the hosts and guests. She prefers—and in this one respect she deliberately violates the tradition of her profession—to stay at home where a wise personal maid sits in judgment upon the timid voices that come over the telephone.

It so happens that if the voices are not just right or their missions of little importance, the suave apologist for Miss Goudal explains them away nicely, leaving more persons to ponder the enigma. This would lead even the most skeptic to the belief that the title she has earned has some reason for its existence.

The riddle of what she does with her spare time after studio hours is perhaps nobody's business, and because the highly-emotional little French actress hardly ever talks about herself or the matter on hand, a mystery of great depth is unconsciously established, and one that many Sherlock Holmes of the screen capital has tried to solve in vain. She occupies an elaborate suite of rooms at an exclusive hotel to which she hurries when her day's work is done, like any other average person, and there she stays until it is time to go to work again.

In any other walk of life this retiring disposition—for such it really is—would go on unnoticed and many nice things would be said about it, but in Hollywood customs are very much different and the person who retires with the setting sun is given less favorable importance than those that don't retire at all.

For purely professional reasons it is important that one-half of the motion picture profession knows in exact detail just what the other half is thinking of and doing. The reason being that actors and actresses, if they want to live in permanence, must never fall behind the fads and eccentricities of their rivals; every player must intently watch the other to see that some new technique is not developed which would leave him or her far behind in the frantic race for film honors. The trouble with Jetta Goudal, her critics believe, is that she fails to give away enough of her trade secrets to enable her many satellites

among the profession to copy them and perhaps become able enigmas themselves.

CLOSE analysis of Miss Goudal reveals that she is a conflict of temperaments within herself—one part of her nature has exactly fitted her to bear the significant titles of "firebrand" and "the cocktail of emotion"—the latter term was invented by Cecil B. DeMille in describing her; the other part of her nature is a sensitive form of modesty that is largely responsible for her peculiar aversion to society.

Those diverse and unmated qualities are fit components for a deep, unsolved mystery, but two things more above all else have established her fame as an enigma and those things are her eyes. The most emotional and expressive eyes of any in the screen belong to her without a doubt and the possession of those unusual organs has enabled her to bring to the films a new technique in acting—a method of emotional expression that differs from the exaggerated movements of the old stage by saying it with the eyes instead of with the voice and hands.

Jetta Goudal is as unlike the average star as it is possible to conceive any one actress to be—she is not of the standard type of beauty that American artists have immortalized on the covers of magazines. She is anything but a sample of a type struck from a mould that has produced scores of others—Miss Goudal is different.

The reason for the difference is easy to see; it is eyes—eyes that curse you, pity you, love and caress you all according to their

moods. Their large retinæ seem to hold all of the sorrow and joy, innocence and sophistication possible in the same world in which her material body moves so gracefully and alertly.

Actresses achieve their goal of stardom in many ways. Gloria Swanson, it will be remembered, was an unknown bathing beauty working for Mack Sennett when by chance Cecil B. DeMille saw great possibilities in the manner in which she leaned against a door—an insignificant gesture of hopelessness and despair at what she considered was her inability to progress faster.

Mr. DeMille saw genius budding in that unconscious pose, even as he recognized the motion picture possibilities in the vivacity of Leatrice Joy; the imagination of Jeanie McPherson and the Americanism of William Boyd. Miss Goudal lacks the bombastic physical emotionalism of Miss Joy, for she is a slender and nervous type; she doesn't possess the easy, languorous carriage of a Gloria Swanson; the sense of humor of a Marie Prevost, or the etheriality of a Lillian Gish—yet she has a good percentage of each of those qualities where they are the most easily seen—in her eyes.

Miss Goudal's eyes are by far the largest of any in Hollywood, and anyone seeing her for the first time is made to feel that they dominate her features completely and almost to the exclusion of all the other organic accessories that go to make up her harmoniously moulded face. This inclination to exaggerate her eyes

(Continued on Page 28)



JETTA GOUDAL AND WILLIAM BOYD



By Dr. L. P. Clarke

Dr. Clarke will broadcast diet and health talks over Station KFWB every Tuesday at 4:45. Dr. Clarke would be very glad to answer any queries regarding these subjects providing return stamped envelopes accompany requests.

GAINING WEIGHT

PART 2

Proper elimination is essential, one bowel movement is absolutely necessary daily, two are ideal, while more than three indicate diarrhea. Even though you eliminate regularly daily it is possible to suffer from a condition of faulty elimination through retention of small amounts of waste matter over a period of time. This is true, especially, if you are eating in greater quantities than the body can easily handle. Infection in the colon is one of the most common of human ailments and can be traced in most every case to the result of overeating with resulting fatigue of the intestinal tract.

If you are existing under difficulties of environment, by that I mean if the surroundings are irritating and are a constant mental repression for you, or your meals are the time for discussion of sorrow, complaints or the time to correct the children, remedy this at once or else change the environment. All meals should be a pleasant repast and for that matter for some time before and after them. Any existing condition that will irritate you mentally will cause a consequent indigestion and a failure to assimilate the food resulting in a virtual starvation. Be pleasant, think pleasant thoughts and do pleasant things or deeds and see if you do not enjoy your food and life more.

Foods That Poison

Certain people have an idiosyncrasy (individual peculiarity) to certain kinds of foods and either do not digest them or else there is a definite reaction to them, similar to a poisoning, every time they are ingested. Some persons cannot eat eggs, berries, fish, oysters or fruits. If you are certain it is a particular kind of food

that is irritating you, eliminate it from your diet. Your own judgment in a case like this is not always reliable. Take the case of a certain kind of food that causes an eruption to the skin. This is not a serious condition and not sufficient to cause the elimination of this article from the diet if you like it. In fact it might be an excellent thing to continue it until the reaction stops. It would probably cause a cleansing process to the blood by combating some foreign material or chemical that was in reality more harmful than the temporary eruption. When I say foods I consider only the wholesome kind and never the denatured products or patented kinds of which there are hundreds on the market. If you should get a reaction from eating an article of manufacture it would be advisable to stop it immediately.

Cause Important

In all my articles I try to convey the idea that the most important fact to determine is the cause of the condition existing. This is all important and one can not hope to become well by the common method of treating symptoms. They say that an ostrich sticks his head in the sand and because he can not see you he presumes that you can not see him. This appears to be the reasoning of many doctors and they practice this method of treating the symptom, and that will cure the cause, because if the symptom subsides the cause must also. You will never get anywhere unless you treat the cause. A good example of this is the promiscuous removal of the tonsils. They are constantly being yanked out of children, in particular, just because they are inflamed or enlarged without any attempt on the part of the doctor to ascertain the reason of their being in that condition. They are one of the greatest little indicators we have of a condition in the body that should be corrected instead of the removal of the indicator or gauge as it might be called. They become inflamed or enlarged due to an exciting cause and that is the thing to remove and the tonsils will take care of themselves, ready to indicate at any time a repetition of the same cause or that of another cause and are doing their part to handle the

affair until nature can do something. By all means get at the cause and start from the bottom up to get relief.

The following is a formula that is helpful in many cases of malnutrition and is palatable and wholesome, requiring little effort to digest and assimilate, at the same time aiding other foods to assimilate also.

To a quart of milk dissolve a teaspoonful of clear gelatine (Knox) then beat up the whites of two eggs stiff, to these add the yolks beaten and sweetened with brown sugar then mix and stir up the whole affair and drink slowly in four doses over a period of twelve hours. The gelatine is an acting colloidal agent and delays the action of the gastric juices so that the curding and coagulation process is slow, with consequent small particles resulting that are easily digested and quickly assimilated.

Fashions

(Continued From Page 20)

Duncan Sisters Favorites

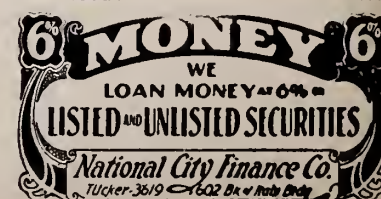
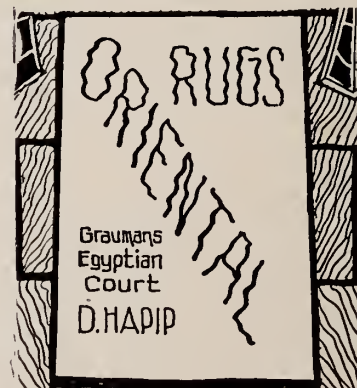
THERE is a subject of much discussion and contention going the rounds just now—are motion picture actresses and actors leaders of fashion? The fact remains that our picture people are beautifully and expensively dressed and usually in extremely good taste. That the fashion center is rapidly moving west from Paris is evident for the women who pride themselves on their up-to-dateness find they can shop in New York and in Los Angeles as well as they can in Europe.

In going around where the socially inclined are to be found we see those delightful Duncan sisters—Vivian and Rosetta—at almost every gathering. They are a rather new addition to our colony, but because of their sweet generosity in singing and doing more than their share of the entertaining, they find themselves the piece de resistance at luncheons, teas, dinners and dancing parties. We have glimpsed them in lovely evening gowns, usually severe and simple, but beautiful in color and design, in afternoon frocks and in trim sports costumes. At Estelle Taylor's party Rosetta

wore a beautiful American Beauty colored velvet gown of plain lines and the only trimming was an exquisite real lace collar. Vivian wore a gray velvet gown with a deep gray net collar, outlined in gray. These two girls will undoubtedly continue to go about although they soon start on their first picture for United Artists, "Topsy and Eva," and their dainty blond beauty will always grace any gathering they attend.

Beautiful Tea Gown

NOW we come to a most delectable affair. Marie Prevost's tea gown! It is made of the sheerest lavender georgette over purple satin and is elaborately trimmed with heavy seed pearl sequins. The entire round train is one mass of pearls done in a beautiful design. The sleeves are long and full and likewise heavily laden with pearls. A strand of graduated pearls held with an amethyst clasp lends just the touch needed while Marie's wind-blown bob is just the finishing touch. This gown was worn in "Getting Gertie's Garter," just completed at the Metropolitan Studios.





Camera!



BY PAUL H. ALLEN

"The Lancer" Pulls Another

HARRY CARR, erstwhile critic, scenarist, contributor to fan magazines, general motion picture expert and CON-ductor of the Lancer Column in a local paper pulls this one.

"But there are not a dozen really fine cameramen in the entire industry. Nine-tenths of them are mere crank-turners. Those who really and truly understand the properties on electric lights, and understand artistic composition are mostly not."

Now Harry! Really and truly, whatin-th' 'ell is eating you? Did some knight of the crank tell you to get away from the front of his camera so he could see through it? It is impossible to see through, you—or some of your ideas. Usually you are sensible, and your writings intelligent. But man! Have you ceased to go to see the better motion pictures lately? If so, I suggest you get busy. You will find more than a dozen are real cinematographers.

HAD a re-union the other evening over at Warner Brothers studio. While visiting E. B. DuPar, A. S. C., on Lloyd Bacon's set. Warner Richmond, G. R. C. (Green Room Club) was doing his stuff, I darn near busted up the scene when he saw me for the first time in "yars and yars," he's looking younger than ever. Lew Meehan was there, too, a boy that someone sometime will give a real break to. He deserves it. Lew just finished with Jack Holt, in the "Mystery Rider." Working with DuPar was Eddie Cronenweth, both using B&H's and a flock of "coops." "White Flannels" was the title, but they all had overalls on.

I WONDER if Jack Warner ever remembers the tenth floor of 145 West 45th Street? I used to be next door neighbor to Warner Brothers in those "good old days." I was with Leon J. Rubenstein.

THERE is a great team working at Universal, Wesley Ruggles directing and Gilbert Warrenton, A. S. C., at the camera.



RAY FERNSTROM AND CROWN PRINCE OF SWEDEN

RAY FERNSTROM (left) giving the Crown Prince of Sweden his first lesson in camera work. Later his majesty purchased a complete outfit and has become an ardent devotee of cinematography. Fernstrom will be remembered as the Kinogram Weekly staff man, who scooped the world on the pictures of the aero flight across the top of the world. Alone and with four Ica Automatic Kinemo cameras strapped to his regular camera he made five simultaneous shots with different focus lenses of that world famous event. Kinograms gave him extraordinary recognition, by giving him a full page spread in all the trade papers for his achievement. Ray is now assisting Jack Boyle, A. S. C. He has specialized in aerial photography.

CAMERAMEN who have made good as directors. Irving Willat, George Hill, Wesley Ruggles, Phil Rosen, and Fred W. Jackman.

SLATED for directorship during this year are Fred Fischbeck, A. S. C., and Tony Gaudio, A. S. C. The producing companies are going to turn to the cinematographic field for future directorial timber. They are the logical men for promotion.

DuPont announce that they will soon have on the market both negative and positive emulsions, in the 16 mm film.

MAURICE KREIGER, himself in person, at Warner Brothers' studio. Not broadcasting over KFWB nor any other medium, but in their stock library, busy as usual.

John Arnold, photographer of "The Big Parade," "The Show" and other noted Metro-Goldwyn-Mayer productions, and who finished filming "Mr. Wu," has been placed under a new contract by the organization, according to an announcement from the offices of Irving G. Thalberg. The new contract retains his services exclusively with the M-G-M organization.

A group of laboratory men went duck hunting last week-end. And from the reports I've heard, the ducks all "ducked."

J. L. Hole is now dealing exclusively in camera insurance. It pays to have your outfits insured boys. Ask me about the time old B&H No. 366 walked off the set.

Rumors have reached my ears the past few weeks that one of the raw stock manufacturers is about to market an Orthochromatic film. If this is so, we will have a chance for better color values without the extreme sensitivity of Panchromatic and resulting difficulties in processing.

DID you know that the Wratten filter "C" No. 49 is the correct mono-tone viewing filter for regular stock (white light)? And No. 44 for mixed white light and "coops" And that No. 90 is the viewing filter for panchromatic stock with a K-3. A filter of a given color will photograph lighter the color of which it is. A yellow one the yellows will be lighter. A red one will make red objects lighter, etc. Try photographing a close-up of your light blue-eyed star with panchromatic and an "A" (red) filter. Be sure she has her lips made up with brown, not RED.

I SEE by a paper that Bert Longenecker is now a "scenarist," and "Dog Days" and "Fangs of Fate" are the cameramen. "Dographical" error as it were. Bert is still at the helm of his galloping tin-type machine for Herr Van Pelt.

DID many of Ye Cinematographers attend the tenth annual salon of photography held by the Camera Pictorialists of Los Angeles at Exposition Park? It was a real treat. A lot of good, adaptable ideas for lighting and composition could be found.

Where are all the old Screen Club members?

Will King Baggot please call the roll?

THE CALENDAR

Owing to a change of editorial policy we are omitting "The Calendar" in this issue. It will appear in a new style in forthcoming issues.

IT IS REPORTED THAT:

A new negative polishing machine is being developed, using a coarse grade of sand paper.

* * *

Acetic acid added to developer will give that "blah" effect in vogue.

* * *

Wood won't do for "coal" in any of the regular studio lights.

* * *

Owing to the high cost of film, experiments are in order, to use both sides of negative.

* * *

Opaque black silk makes a good diffusing medium for some close-ups.

* * *

Some makes of film might be loaded in broad daylight without over exposing the edges.

* * *

Bamboo is a good material to construct tripods of, it bends easily.

* * *

Lead used in the construction of cameras won't make them any lighter.

* * *

Ex-football players make good assistant cameramen.

* * *

Diamond studded cameras won't make better pictures.

* * *

Some actors would kick even if black velvet reflectors were used.

* * *

More of this "tech-nickle" stuff next week.

"SUBWAY ROSIE."

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LITTLE STUDIO JOURNEYS

By PAULINE HAMMER



GRETA GARBO

I UNDERSTAND that an armistice (which is defined as only a temporary cessation of hostilities), has been declared between Greta Garbo and M.-G.-M. officials, and that the lovely Grēta will once again grace the lot with her presence. As originally planned, she will portray the coveted role of Anna Karenina in the picturization of Tolstoy's famous novel.



BETTY BRONSON

BETTY BRONSON has started work on her latest starring picture, "Ritzy," written by Elinor Glyn and under that august lady's personal supervision. James Hall has the masculine lead. I wonder if Madame Glyn has decided that Betty has IT? I sincerely hope not. It's a far cry from James Barrie to Elinor Glyn.

DE MILLE ENTERTAINS

MR. AND MRS. CECIL DE MILLE entertained with an informal luncheon last Friday. Their guests of honor were none other than those famous theatrical geniuses, Morris Gest and Max Reinhardt and Rudolph and Joseph Schildkraut. I was interested to hear that both the Schildkrauts played in the original company of "The Miracle" in Germany.

After luncheon the party returned to the studio to watch an earthquake sequence which is being added to "The King of Kings." Some 200 other fortunate individuals had gathered to watch this remarkable shot. DeMille's magic hand that parted the Red Sea—caused the earth to tremble—filled the air with lightning and thunder and finally made the ground open and swallow those jeering onlookers of our Lord's last moments upon the Cross. Everything was worked out to perfection—and the whole scene was so remarkably realistic and awe-inspiring that a burst of spontaneous applause arose from the spectators.

* * *

PHYLLIS HAVER

PHYLLIS HAVER told me that the only roles she really revels in are those of bad girls. They are so much more interesting—she says. Phyllis has a sufficiently naughty part in "The Little Adventure," a William DeMille production, starring Vera Reynolds and Victor Varconi.

* * *

JOBYNA RALSTON

I WATCHED Charlie Rogers and Jobyna Ralston working on an awfully sweet love scene for "Wings," Paramount's remarkable aviation story. Director Wellman was trying to get young Charles to put a bit more ardor into his acting. I had a sneaking idea that his restraint was due solely to a wholesome fear of the wrath of his friend and side-kick, Richard Arlen, newly-elected fiancee of the lady in the case.

* * *

SEEING AMERICA FIRST

CLARENCE BROWN, famous director of the much talked-of "Flesh and the Devil," has just returned from a 6000-mile location hunting trip. The party covered nearly all the western states and way up into the Rocky Mountains in nine days. We may expect some beautiful locations in Mr. Brown's new picture, "The Trail of '98," which is about to go into production.

METROPOLIS

HENRY BLANKE, who came over to this country as the great Lubitch's assistant and who is now assistant director on May McAvoy's new picture, has been telling me almost unbelievably wonderful stories about the new German picture "Metropolis," which is to be released shortly in America.

This picture cost six million marks or—figure it out for yourself! The story deals with a New York fifty years from now and presents the mighty struggle between man and machinery. The sets were so tremendous that there were no stages in Germany large enough to work on, so they finally hit upon the idea of appropriating a Zeppelin hangar. The Zeppelin was moved out and the company moved in and the mammoth sets were erected.

Brigetta Helm, a seventeen-year-old girl, makes her debut on the screen in this remarkable production directed by Fritz Lang.

The photographic effects are marvelous. I saw a great number of the stills and if the picture lives up to THEM, we are all about to have our eyes opened. Karl Freund, the man who photographed "Variety" and "The Last Laugh," has chalked up another triumph to his credit in "Metropolis." Mr. Blanke says that Freund used the Schueftan process with complete success. This same process failed convincingly when tried at Universal. The principle of the invention is the reflection of miniatures by mirrors and consequently makes unlimited possibilities in the field of photography.

The picture belongs to Famous Players-Lasky now, due to the foresight of the brainy individuals who tied up this production, and to put it mildly, I have an idea that there will be great financial returns.

* * *

BANKY AND COLMAN

VILMA BANKY and Ronald Colman made such a satisfactory pair of screen lovers in their last picture that I know everyone will be glad to learn that Samuel Goldwyn will again co-star this famous pair. They expect to start work next month on a picturization of "King Harlequin," a play from the pen of Raymond Lothar.

* * *

"THE GRAY HAT"

WORK has begun on the "Gray Hat" at M.-G.-M. The cast includes such celebrities as Lew Cody, Renee Adoree, Dorothy Se-



RENEE ADOREE

bastian and Roy D'Arcy. Yesterday Dorothy was working in a most intriguing grey moire gown made out of one huge circular piece of material.

Rene Hubert, who designed Gloria Swanson's gowns for three years, was the creator of this unusual costume. It is his ambition to make the actress's wardrobe "smart but not theatrical."



MICKEY THE SWIMMER

MICKEY MCBAN'S eyes were big and shining with excitement as he told me that he was invited to be a guest of honor at a dinner given by Saul Magnus for George Young. Mickey, you know, has won five medals for swimming, himself, so you can imagine what an inspiration the Canadian boy has been to him.

Producer Slapped

(Continued from Page 1)

you dead!" At last reports Mr. Sanford was still living and the divorce case was still going along merrily.

Mrs. Sanford and her husband both charge cruelty and there is about \$200,000 community property involved. Mr. Sanford will be remembered as the manager of Charles Amador, who under the screen name of Charles Aplin, caused Charles Chaplin so much mental anguish.

Pola Negri

(Continued from Page 1)

ment that the plaintiff believes Miss Negri's account was closed to prevent the payment of the draft.

The plaintiff was Margraff & Company of Berlin, Germany, who asserted that the considerations for the draft was jewelry purchased and delivered to Miss Negri at her request in Berlin.

TOPICS TO MAKE CHANGE

Hereafter Hollywood TOPICS will play a new and important role in the motion picture field—that of a strictly FAN News Magazine. Watch for the next issue.

Jack Warner

(Continued from Page 1)

the stage role, will star, and Syd Chaplin's next starring production, as yet untitled which Chuck Reisner will direct. One of these will already be in the midst of production when Warner returns.

Just before his departure Mr. Warner approved plans for the Vitaphone Studio to be erected immediately on their studio property at Talmadge and Prospect streets.

This huge stage when completed will house the production of Vitaphone programs, bringing to Los Angeles world famous artists who will perform for Vitaphone.

The production executive will be away about two weeks, returning with a portfolio of stories and plans, to inaugurate a gigantic season of activity.

During the absence of Warner, production activities at the West Coast studio will be in charge of Darryl Francis Zanuck.

AN APPOINTMENT

Lloyd Nossler, one of the best known figures in the film industry, has been appointed Supervising Film Editor at Universal City, it has been announced by Carl Laemmle. He will take up his new duties the first of next week.

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MARCELINE DAY

MARCELINE DAY is working on the same picture. Ask her what she thinks of the future of aeronautics. I was told that she has had about enough of balloons, at any rate. When she heard that she had to go up in a balloon she was properly thrilled, BUT when she left good old Mother Earth she was SO sick that she thought she was going to die. She says that she is perfectly contented to stick close to the ground from now on.



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What Is A Kiss-- A Tear--A Smile?

By ELISE DUFOUR



ELISE DUFOUR

WHAT is a kiss, a tear, a smile? Are not these but flowers of the emotions born out of hidden roots? Flowers do not bloom in mid-air. Unless, indeed, they be contrived of painted paper! Flowers, be they of the fields or of the heart, must have roots and stalk. That sounds a painfully trite observation, yet it is one whose truth some of the gods of the screen have not yet discovered. One can only conclude from the popularity of certain movie stars that the great majority of humanity have never experienced a genuine kiss, the tear that leaps or the smile that breaks! How otherwise could they be so thrilled by animated lip exercises beginning no deeper than the gums, with glycerine and mere facial glee?

The screen, that most poetical of all mediums of human expression, is, generally, so removed from poetic quality that an attempt to portray, for instance, Tennyson's line, "O love, thy kiss would wake the dead!" would result in pale sentimentality.

The trouble seems to be that passion is regarded not as an intense concentration of soul, but as a sheer collapse of nervous co-ordination. Witness John Barrymore in "The Sea Beast." His violent physiological osculations are such as make the audience giggle at the most serious moment, or turn away with a sense of violation. Greta Garbo, on the contrary, knows how to dissolve her ego in a kiss. She can completely give herself. In an interview she is reported to have said that they wanted her to play "the bad

woman" because of her vamp type, but that she longed to be good, yet interesting.

Can the good woman be interesting? In all Greta Garbo's kisses, she becomes sheer beauty and the good and the beautiful, surely, are one. Is reality interesting? Ah, there comes that old argument, of whether art is an escape from life, an invented and artificial pattern, or the projection of deepest inner being? Before a fair answer can be made, there must be understood that difference between habitual and natural. Perhaps the reputation comes of the dullness of goodness, through a habitual standard rather than a truly natural one.

GRETA GARBO is consistently what most of the artists of the screen only become in moments. She moves from a breathing center deep within herself, her lovely body hangs in rhythm, the shoulders and head in opposition. She keeps the direction of her feeling in her movement, finishing one before starting another. She breathes herself out making the entire screen palpitate. To see her descend a stair is to hear music. Her kiss, the one kiss on the screen that could inspire a Tennyson to say, "I would sleep another hundred years for such another kiss."

In "Twinkletoes" Miss Colleen Moore has a slender play, but one that gives her a chance to do less facial expression and more feelingful acting. Her movements, always quick and sure are here really beautiful. Even in automatic toe dances, her grace of feeling dominates her movements. Her kiss is the kiss of both surrender and awakening, a truly lovely moment in the picture.

In South America one often hears a grand dame say she does not want her daughters to meet American girls. I asked why and was told that the American film showed our girls to be unfeeling, without reverence and fast. The responsibility of the photoplay is great, not only in the reputation it gives us abroad, but in its influence in forming ideals for the young—and even the old.

EMPTY people always take the great mysteries literally and easily. A kiss is one of the most exciting mysteries. Often sophisticated men say they "know women" simply because they have repeated a certain experience with many. They but expose their sexual dullness. One might as well claim to know the mystery of a kiss because

one has more or less roughly pressed many lips. Frequent love affairs are necessary only to the vapid. Variety is but a substitute for satisfaction. The scarcity of vital kisses on the screen leads one to the surprising conclusion that the movie world knows less about this absorbing subject than the general impression suggests. Greta Garbo stands conspicuous in her poignant love-making. She does nothing better than her creation of that thrilling mystery—a genuine kiss!

If the kiss on the screen depicts love that functions either on the level of taking a meal or engaging in battle, certainly one may easily conclude that, if the film is representative, Americans are not very highly evolved. Someone has said, "tell me how they dance, and I can tell you what they are." The dance of love that palpitates through the blood lifts even birds and spiders into a deeper beauty. Where tender emotion pulses through a man or woman into a kiss the sight should be pregnant not with embarrassment or shame, but with the exultation of creation.

If kisses are to be really ecstatic, they must flower out of deep hidden roots. A kiss is not a cause, it is a beautiful result. The actors on the screen are telling the youth of all lands how to love. Do they know themselves? Do they entirely realize their responsibility?

Jetta Goudal

(Continued from Page 23)

is due, in part, to their unusual brilliance and animation.

They reflect the duality of her nature, for one moment they are literally blazing with high-lights as some tempestuous mood possesses her, the next moment they are dull and spiritless as they mirror the meek and sensitive part of her nature. Jetta Goudal can speak an entire oration with her eyes, and an oration, by the way, that includes many finer shadings of expression than the written or spoken word is capable of.

Miss Goudal is a distinctively different type. She has brown hair, brown eyes, with straight black eyelashes and eyebrows. Those unusual points of difference are augmented by an oval face and an unusually erect carriage which gives her the air of a medieval princess.

WHEN she first arrived in Hollywood from a rather average success on the stage, Mr. DeMille looked into those dark, round orbs of hers and he looked long, for what he found was something that was startling new, and in a city where newness is at a premium this was a discovery worth prompt decision. Miss Goudal was hired

on the spot and her first great chance came in support of Rod La Rocque in "The Coming of Amos."

It is interesting to know just what it was that Mr. DeMille saw on the occasion of his meeting with the star.

"My impression of Miss Goudal," he said, "was that she was out of character with the spirit of the motion picture world and that she belonged to some more romantic age; her mannerisms and odd manner of speech seemed to suggest to me some of the great women of mystery that every now and then crop up in history. I recall vividly that I was disturbed and uneasy when those eyes beamed full upon me. I felt as if a battery of powerful search-lights were hunting me out and when I finally recovered I knew that Jetta Goudal had something no other actress of my acquaintance had—eyes."

"With her the organ of sight is more than a matter of mere seeing—it is her stock in trade, much as others of our famous actresses have certain physical attributes upon which they depend for success."

Miss Goudal was born in beautiful Versailles, France, and fifteen years later, despite the stern objections of her father, a Parisian lawyer, she left the classrooms at the Sarbonne and joined a traveling repertoire stock company playing such famous old classics as "Sappho" and "L'Aiglon." The strong personal force that always animated her served her in such good stead that within eight months she was playing leading roles in her company's dramatic presentations.

Her dramatic ability was earning her considerable praise from her widely separated European audiences when the world war broke out and found her and her company stranded in Holland. Rather than enjoy the safety of interior Holland, Miss Goudal packed up her few belongings and journeyed to the Belgium border where she employed every minute of her time alleviating the sufferings of refugees.

She had never seen a motion picture up to the time she came to the United States in 1918, broken in health, and she might never have played in one but for the persuasive powers of Sidney Olcott who had seen her emotional portrayals in "The Hero," "The Elton Case," and "Simon Called Peter," all famous Broadway successes.

Her first motion picture production was "Timothy's Quest," wherein she played an unhappy tubercular mother. Her adaptability to the screen soon earned her a leading role in "The Bright Shawl." Since then she has played in "The Green Goddess,"

"Open All Night," "Salome of the Tenements," "The Spaniard," "The Coming of Amos," "The Road to Yesterday," "Three Faces East," "Her Man O' War," and "White Gold."

The last named picture was made under the direction of William V. Howard.

Miss Goudal is not married and not even the keenest-eyed observers in the screen capital have been able to detect the slightest willingness on her part to consider any one of the scores of prominent actors who would fight among themselves to pay court to her—truly Jetta Goudal is an enigma.

KAFE KAVORTINGS

(Continued from Page 20)

star of the play, asked us to join his party at the Coconut Grove. After so much tragedy the prospect of a little gaiety seemed alluring—so we trotted along like the good little knight that we are. As usual we found the Grove the happy hunting ground of the famous and near famous in Movie-dom. The music was perfect—Gus Arnheim's orchestra doing the honors. We had a glimpse of Clara Bow and Gilbert Rowland and at another table Joan Meredith and Lincoln Steadman. Then we stopped "glimpsing" and abandoned ourself to the merriment of our own particular party. And it was merry!

MORE celebrities! What a lucky knight we are, always stepping in at the right moment. Unaware of the joys that were in store for us we guided our trusty steed out to the La Boheme Cafe—presumably just for one of their famous Italian dinners. We found, however, Marjorie Daw, in the role of hostess, and also much merry-making. In the wee small hours we turned homeward—feeling very bohemian, Latin quarter'sh, and so on. One always does after an evening at the La Boheme.

TO SLIP back to things American—it's the Greenwich Village Cafe these days. For there we have the only colored orchestra in Hollywood, "The Louisiana Hi-

browns," and some snappy "Hi-brown" entertainment, besides. As for the cuisine, it is enough to say is was Italian, delicious, and very satisfying—to this particular Knight, at any rate.

* * *

FOR FURTHER KAVORTINGS
—Please be patient!

AN ERUDITE READER

John Dudley Early, for the past year personal secretary to Major Rupert Hughes, has just been appointed as "reader" at the Joseph Schenck plant. With the invaluable teachings of the colorful Hughes fresh in mind, young John Dudley should go far in the fulfilling of his new capacity.

LIGHT UNITS

By Fred McBan I.E.E.S. Creco Research Dept.

The approximate figures for the velocity of light still stand in the absence of further corrections, notably 300,000 kilometers per second, or 186,000 miles per second.

The primal composition of sunlight follows in mean values, violet being responsible for the maximum chemical effects and yellow, the maximum visual light effects, with red producing the maximum from a heat standpoint.

These colors as mentioned are known as primaries. The secondaries are the oranges, purples and greens.

The most luminous part of the sunlight spectrum is in the yellows and greens as we see them, which should explain in a measure why photographic science is striving for a better rendering of motion picture photography.

The fact that the incandescent lamp is strong in the yellows and greens are the necessary points in its flavor, especially since the vogue seems to be to use film stock sensitive to these colors.

Tests were made by Arthur Edeson of the American Society of Cinematographers, for the First National Studios during the week. Our only anxious moments being in relation to exposure during the tests were exhibited by us, the Illuminating Engineers. However, Edeson proved his knowledge of the problem by perfectly timed negatives. The lamp houses brought over from Europe for the incandescent lamps with brass reflector interiors are the wrong principle entirely; what is wanted is a white reflector to reflect all of the light values, not a part of it as would be the case with any colored medium used as a reflector.

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Great Screen Lovers

(Continued from Page 11)

of a mundane existence. Have been wafted, we could readily believe, into an ethereal world of their own making and breaking. Bebe and Doug, too, are nicely paired.

AND what a clash of flashing temperaments do the seductive wooing of Garbo and Gilbert make! Hidden deep in the exquisite eyes of Garbo do we faintly perceive all the misery and love and pain in the world. Of what hidden secrets known only to womankind do they tell? To what bottomless depths do they plunge in searing vainly the enigma of very life itself? John Gilbert, dashing cavalier that he is and the thriller of a thousand hearts, may only gaze into such exoticism with mingled awe and wonder. Greta and John—Gilbert and Garbo—what a magnificent duo, indeed!

BUT for our grand finale, our ever necessary piece de resistance, have we preserved the most glorious lover known to the world of stage and screen—John Barrymore. What a confusion of high flowered romance does the very name Barrymore conjure! And as immortal Don Juan of hygone days was not the "one and only" John in his full prime and glory? But with the fragrant Mary Astor as the instigation for the last reel embrace we are sure that even the irrepressible Barrymore has met his lovely mistress.—John and Mary,—what could be sweeter, simpler, more beautiful?—John—and Mary?

And so—in but these five flashes may we conceive of ourselves in the guise of lover and loved. We gaze fearsomely askance at the splendid sincerity and enchantment of these men and women, and wonder, rather vainly, if we, too, could not somehow achieve the charm and delight in the dreary routine of our own lives and loves, as have these enraptured figures of the silver sheet.

Timidly, do we wonder—and wonder,—even unto eternity.

Screen and Stage

(Continued from Page 21)

third week at the Playhouse, with Kolb and Dill just opened in "Queen High" at Mason's.

IN Hollywood the El Capitan is still dark and "The Music Box Revue" at the Music Box Theater is now in its 15 week. The new attractions are "An American Tragedy" at Wilke's Vine Street and "Alias the Deacon" at the Hollywood Playhouse.

WILKE'S VINE STREET THEATER

"An American Tragedy"

HOLLYWOOD'S sensation and repeating the success it had in the East. Based on a sensational tragedy in American life and which was heavily featured in the press at the time this play bid fair to be the biggest attraction Hollywood has yet seen. Dreiser's story is too well known to comment on. The cast includes Leslie Fenton, Helene Millard, Ruby Rush, Cyril Gordon Weld, William Tooker, Marion Earle, Ann Warington and others.

HOLLYWOOD PLAYHOUSE

"Alias the Deacon"

ANOTHER of Hollywood's new theatres has opened this week with a big laughing success, "Alias the Deacon." Berton Churchill, Frances Underwood, Helen Ferguson (formerly of the screen), William H. Turner and others complete a splendid cast. The scenes are very novel in that they are laid in such places as a freight car on a moving train.

MUSIC BOX

"Revue with Lupino Lane"

THE MUSIC BOX REVUE is now in its fifteenth week and closes January 30. Those who have not seen Hollywood's "Follies" show should not miss it as this place will be one of Hollywood's real musical institutions. Lupino Lane will be host on that particular occasion. On February 2 the new Revue will open with Fanny Brice as the bright particular star. That in itself is an assured treat.

BELASCO

"The Dove"

THAT famous New York success written by Willard Mack, peer of mystery melodrama authors. "The Dove" is repeating its New York success. It is in its second week. Dorothy Mackaye plays the supporting lead to Richard Bennett with John Junior, Maude Truax, John Stokes, Elmer Ballard, Rose Burdick and others in the cast.

BELMONT

"I'm Sitting Pretty"

SECOND week for this Ruth Helen Davis' comedy. Lillian Leighton is featured with Roy Stewart, Kathleen Kirkham, Earle Hughes and Mia Marvin are among the others in the cast.

BILTMORE

"Magda"

"OLD ENGLISH" has retired to make room for "Magda," starring Bertha Kalich. This is Madame Kalich's first appearance

in Los Angeles for some time and as she is playing the role made famous by some of the world's greatest actresses in Suderman's best known play. Angelinos are in for a treat.

EAGAN'S

"Applesauce"

THIS brilliant comedy by Barry Connors replaces "White Collars," the comedy that had such a phenomenal run. Neely Edwards has made an instantaneous hit and Rae Martin, a Broadway favorite, is the leading woman and such local favorites as Zellah Covington, Blanche Douglas, Ross Forrester, Hugh Metcalfe and Beulah Monroe are others of the cast.

MAJESTIC

"The Ghost Train"

ARNOLD Ridley's mystery farce enters its second week. Charlotte Treadway and Percy Woods head a more than capable cast including Harry Jordan, Katherine Prather, Malcolm Moulder, Mrytle Vane, Stuart Erwin, Virginia Stone, Percy Challenger, Hal Livingston and Richard Carter.

MASON'S

Kolb and Dill

THESE two famous comedians are scoring heavily in their international musical comedy success, "Queen High." Marjorie Sweet, Walter Craig, Lila Man, Nan Sutherland, Audrey Dixon, Donald Carroll, Jack Kearney and others fill a big cast.

MOROSCO

"Easy Come, Easy Go"

OWEN DAVIS' comedy is in its second week and enjoying great popularity. A cast of local favorites keeps the pace a lively one and includes John Litel, Alma Tell, Mitchell Harris, J. Burke Morgan, James Bush, Elizabeth Allen, Jane Morgan, Harry Gerritt and others.

ORANGE GROVE

"One Man's Woman"

ROLLING along nicely in its fifth week and showing no signs of getting restless. Harland Tucker, Mahel Forest and Claire Du Brey are among the best known in the cast.

PLAYHOUSE

"Loose Ankles"

THE renowned "gigolos" are featured in this comedy—those sleek haired fancy steppers who hire out to give the unescorted and danceless ones a happy evening. Now entering its third week. Allen Connor and Nancy Carroll head a feature cast.

Vaudeville

ORPHEUM

WILL MAHONEY is the headline laugh creator this week and Herman Timberg holds over for a second week. Rosita, dancer; James Burke and Eleanor Durkin in "Paying Off the Second Mortgage;" Sammy Timberg in "Rebellion" and other acts complete a real laugh week.



HILLSTREET

IMPERSONATIONS are the feature this week under title of "Kavortings Uneek" and given by Sylvia Clarke. She also excels in songs and dances. Jerry and her baby grands share the headline honors and other acts include the Hamilton Sisters, the Kitaros, Gump and Coogan. The picture is Marie Prevost in "For Wives Only."

PANTAGES

PANTAGES' real, honest to goodness indoor circus with 30 people, 20 animals, clowns and other novelties. The famous Honey Family, Reeds Troupe of baby elephants, Madame Bedini and her high school horse and the three Astral Sisters, the Aerial Clarks and the Roman Chariot Race complete the acts. Madge Bellamy in "Bertha, the Sewing Machine Girl" is the picture.

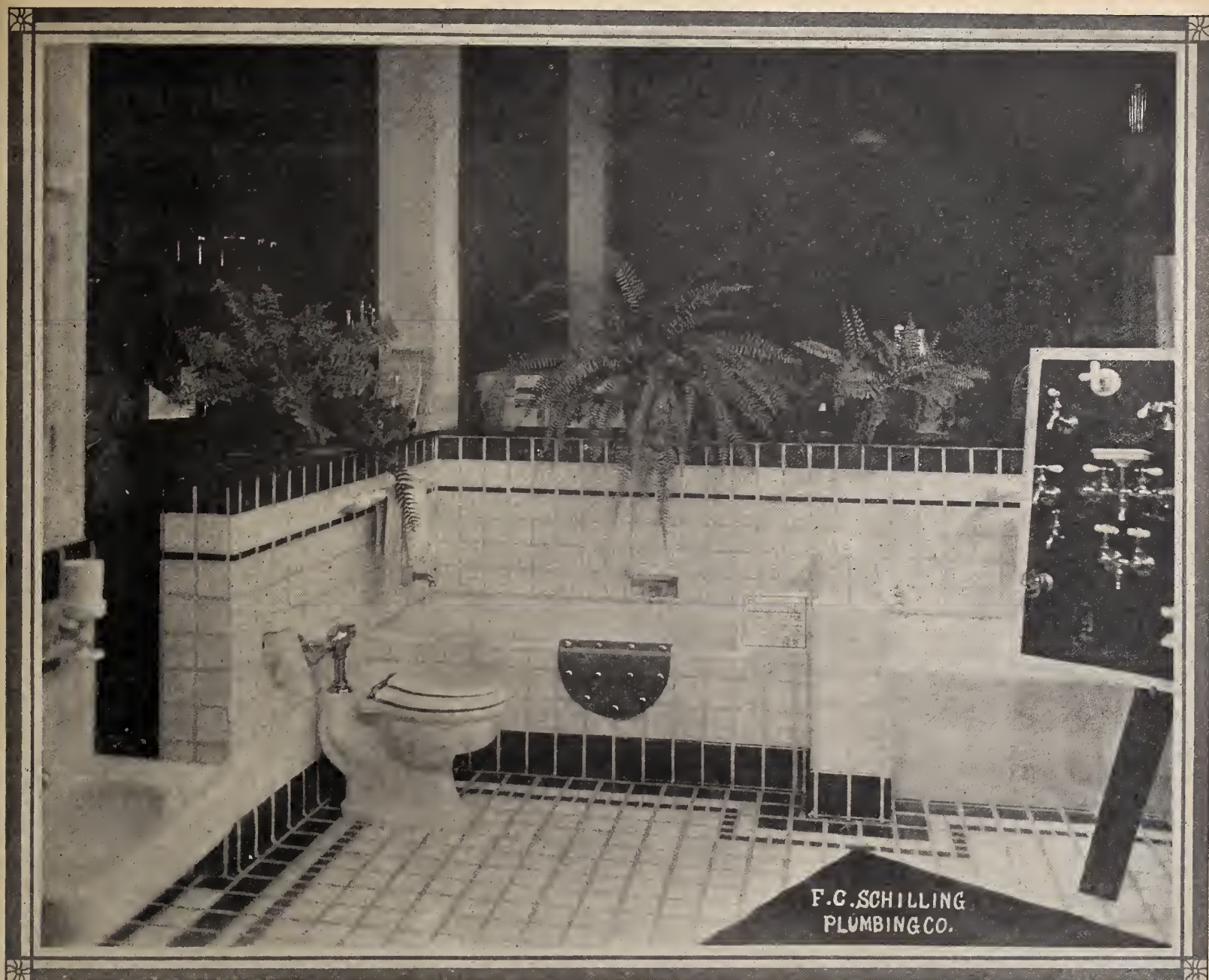
Society

(Continued from Page 6)

Mayer, Sylvia Thalberg, Constance Talmadge and Iris Goulding, John Gilbert, Buster Keaton, Ralph Forbes, William Haines, Colonel Tim McCoy, Matt Moore, Hal Roach, Lionel Belmore, Freeman Ford, L. J. Cumberstone, Eddie Kane, William Slater, Jerry Miley, Irving Thalberg, John Considine, Jr., Christopher Goulding, Winifred Sheehan, Irving Asher, Marcel de Sano, Edmund Goulding and others.

* * *

MR. AND MRS. CONWAY TEARLE entertained in their Hollywood home on Monday. An informal musicale and a buffet supper were part of the evening's program. Among those present were Mr. and Mrs. Raymond Hitchcock, Mr. and Mrs. Jack Holt, Col. and Mrs. Tim McCoy, Mr. and Mrs. Ernest Torrence, Mr. and Mrs. George von Elm, Mrs. H. D. Hammond, Miss Mildred Brown, Miss Eleanor Hovey, F. N. Pike, Major Pettigrew and William Davidson.



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HAVE you ever had the experience of slipping in the bath tub or shower? If you have, no doubt you realized that you might have sustained serious injury—or perhaps you were injured.

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Vol. 1—No. 10

WEEK ENDING SATURDAY, FEBRUARY 5, 1927

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Cheap Stuff

THE rather well known Examiner has just started another one of their ballyhoo confession stories, this time picking on the much maligned Charlie Chaplin as their prospective victim. And the story is to be supposedly written by Charlie's ex-wife, Mildred Harris. We suppose it's good business, right enough, insofar as the paper sale is concerned, but we can't possibly see the justice of kicking a man that's down.

And if dear little Mildred is the instigator of the thing she ought to be strung up by the ears.

SHOULD WRITERS EAT MEAT?

A BED TIME STORY, copied and reprinted from Louella O. Parsons column, Los Angeles Examiner, issue of January 8:

Should scenario writers eat meat? What has that to do with the price of film, you ask. A lot. Listen to this. At one of our well known film studios, the scenario writers are requested to be in their offices promptly at 8:30. They are only allowed an hour for lunch and

(Continued on Page 2)

The Miracle Triumphs

Vivid Pageant Thrills Vast Throng at Shrine Auditorium. First Night Audience Acclaims It As Masterpiece

First National Buys Screen Rights to Great Play

EXALTED and thrilled beyond its wildest expectations an immense throng, gathered at the Los Angeles Auditorium last Monday night, sat breathlessly through the

greatest musical and artistic event that has yet figured in the history of this City of the Angels.

"The Miracle," vivid and compelling, was unfolded in all its original splendor and held the vast audience spellbound by the magic and mystery of its beauty, music and pantomime.

For months Los Angeles, and the

countryside for miles around, has awaited this particular moment with an almost hushed expectancy and from the manner in which its presentation was received Monday night Morris Gest, Max Reinhardt and every man and woman who had anything to do with the glorious result may well feel satisfied with their efforts.

"The Miracle" is by far the outstanding artistic spectacle of our day. At this moment it is hard to conceive of anything similar even approaching it in grandeur of pageantry, in mighty musical sweep or in exquisite emotional pantomime.

For weeks ahead every seat in the Auditorium was sold out and for the opening night hundreds had to be turned away and it is expected that with public appreciation so great the great Shrine Auditorium will be filled to capacity for every performance during its four weeks run. In fact, Mr. Gest

(Continued on Page 15)

Gilbert Dodges Death

John Gilbert, M-G-M Film Star, In Serious Auto Crash

Mrs. Donald Ogden Stuart and Beatrice Ames Removed to Memorial Hospital at La Jolla.

TOGETHER with Donald Ogden Stewart, Mrs. Stewart and Miss Ames, the Gilbert party was returning from San Diego in Gilbert's car when almost three miles north of La Jolla, on the state highway, the car failed to straighten out as it made a curve and turned turtle.

All of the occupants were thrown out. Miss Stewart and Miss Ames received painful but not serious injuries.

"THE CLAW"

HECTIC drama of South Africa and its environment is now the cynosure of Universal eyes. Cynthia Stockley's "The Claw," is much in full blast of production.



JOHN GILBERT

Curtiz Plans "Noah's Ark" as Greatest Human Spectacle

UNDER the personal supervision of Jack Warner, plans are in full swing to make "Noah's Ark" one of the greatest film spectacles in the history of motion pictures. That Michael Curtiz, director of "The Third Degree," has been entrusted with this gigantic undertaking speaks well for him as a director. Curtiz is well qualified to handle a production of this nature and scope, for his twelve years of success as a director of European productions has been built up by his having produced just such big spectacular productions.

Feist Is Here For Conference

T.N.T.

(Continued from Page 1)

Basing his deduction upon the motion picture theater box office as the surest barometer of financial conditions, Felix Feist, who has arrived from New York to confer with Metro-Goldwyn-Mayer studio officials, predicts this year as one of the most prosperous in a decade.

Feist, who is general sales manager for the Metro-Goldwyn-Mayer Distributing Corporation, is making an annual tour of all the key cities of the nation, and while here will confer with studio officials regarding pictures now in production.

The official was much impressed with production activities at the studio and paid visits to the sets of the Marion Davies picture, "Tillie the Toiler"; Ramon Novarro's "Old Heidelberg," now being directed by Ernst Lubitsch; Lon Chaney's "Mr. Wu," King Vidor's new unnamed production and others which are now in work.

As the man who has his finger on the pulse of the exhibitor, Feist will confer with officials on the making of the mammoth northern epic, "The Trail of '98," which Clarence Brown will begin directing at an early date. He predicts this picture will be one of the greatest of the present year and will set a standard for other producers of epochal features.

DIRECTORS TO ELECT OFFICERS

GEORGE IRVING, chairman of the nominating committee of the Motion Picture Directors Association, announces the annual election of officers to be held at the organization's clubhouse on Wilcox avenue, Hollywood, for Monday evening, February 7. Mr. Irving states that the megaphone wielders are displaying unusual interest in this year's contest and that numerous tickets are being formed by the different factions.

DUNN WITH WARNER

WILLIAM R. DUNN, formerly of Screen Library Service, Inc., was made casting director at Warner Brothers' Studio, it was announced. This position was left open when Mr. Fred Schuessler left the studio to be casting director at United Artists. Mr. Dunn is well qualified to fill his new post, having met many of the artists of the industry through his association with the Screen Library. He served as production manager of the Vitagraph Studio in New York with J. Stuart Blackton for several years. He takes up his new duties at once.

By WALDO TWITCHELL

FADE IN— * * *

TITLE—

The shorter—the better.

* * *

EXAMPLE—

"IT."

* * *

SIGN ON A THEATER—

MILTON SILLS

in

"PARADISE"

with

BETTY BRONSON

* * *

Well Who Wouldn't Be.

* * *

STATISTICS—

If all the CUTE little Back Kicks given by the Golden Curled Ingenues were incorporated into ONE WALLOP—it would lift the Industry out of its Infancy.

* * *

"Love 'Em and Leave 'Em"

with

Louise Brooks.

* * *

Not a bad idea.

* * *

STOP ME IF YOU'VE HEARD
THIS ONE:

WIFEY alleges and states that Charley is Cruel and Faithless, Brutal and Mean and has sixteen million and that he has SIMPLY made her life a helonearth.

* * *

COMMENT—(If necessary).

To THINK such things of Pen-sive, Wistful, Innocent little Charlie, whose splay feet have tramped their way into the Heart of the World is—Well next thing Some One will say that "Big Boy" is a professional bandit.

* * *

He is. He steals your heart away.

* * *

COMEDY TITLE (?)—

The Big Glass Bottom Boat Man from Catalina Eye-Land met the Big Sofa Man from Davenport and got a pane in the pants.

* * *

GREAT MOMENTS FROM GREAT
PICTURES

In the Miracle Man when Betty Compton read a letter while bathing. We said bathing—not swimming.

* * *

That was an eye-full!

* * *

However the Modern Director would have used axle grease.

* * *

ANY MOVIE—

Get 'em together.

Get 'em apart.

Get 'em together again.

THEN—

FADE OUT.

Wurtzel Signs Agnew

SOL WURTZEL, talented chief executive of the Fox Studios has just announced the signing of handsome young Bobby Agnew for the stellar role opposite the delightful Alma Rubens in the coming production, "The Heart of Salome," which Victor Schertzinger is to direct. Wurtzel is firm in the belief that the young boy has the stuff in him that makes for stardom, and is determined to give him the necessary "break" in this forthcoming Fox special.

And Wurtzel is a man that seldom, if ever, picks a loser.

"Frisco Sally Levy"

THE great melting pot is concocting a special mixture at the Metro-Goldwyn-Mayer studios these days during the making of "Frisco Sally Levy" under the direction of William Beaudine.

One of the peculiar features of this production is that it calls for a cast of Irish and Jews exclusively. The two races constitute the entire cast and form a combination that Beaudine finds most interesting to handle.

While neutral himself, Beaudine is surrounded by the two distinct types and claims that this production contains some of the most unique features that he has ever encountered in his experiences as a director. Very often he says, the action is held up while the wearers of the green struggle to keep the brogue out of the pronunciation of Jewish titles.

"Frisco Sally Levy" or Sally O'Neill is a decided daughter of Erin who, in the play is supposed to be the child of a Jewish tailor and an Irish mother. The characters all line up on either side of the racial formation and the whole of the play is centered upon this problem with Frisco Sally as the bone of contention.

According to Beaudine "Frisco Sally Levy" is nearly completed and will be entirely finished during the first week of February. Progress has gone on very smoothly and no setbacks have been encountered.

United Artists Names Casting Director

FRED SCHUESSLER has assumed his duties as casting director of the United Artists studio.

The former head of the casting offices at Warner Brothers, Universal City, Metro-Goldwyn and other big motion picture plants is the first chief of the newly

under no conditions must they leave the studio before 5 o'clock. This was bad enough, until the other day, when they went into the studio restaurant for luncheon, they were told they could not have meat at noon. Meat is evidently not supposed to be good for those who use their brains. There are too many people in the movies now who eat meat, apparently.

(T. N. T.)

ONE TOUGH BABY

JUST one of a handful of ridiculous crudities in the otherwise powerful good "Michael Strogoff," is the scene wherein the stalwart Mike uses a piece of freshly broken glass to shave off the effects of a week's growth of underbrush.

Now we've heard of the blowtorch gag, but this is something entirely new.

HARD ON HOBART

PERSONALLY we think that any director who can turn out three such pictures as "The Flirt," "The Abysmal Brute," and "The Turmoil," ought to be given better material to handle than Hobart Henley has been sluiced off on at Metro-Goldwyn. Seems to us that he gets all the dregs and the less talented directors the plums. He could do big stuff if once given the chance.

What do you think?

CHAS. K. FRENCH

Chas. K. French, character actor, has just returned from San Luis Obispo where he finished the exterior scenes in which he is featured in "Slow Down," a Reginald Denny production directed by Melville Brown starring Reginald Denny.

created department of the U. A. lot, all the units having previously observed the policy of individual selection of screen talent.

In addition to casting for the companies working at the United Artists studio, Scheussler's staff also will function for the U. A. sixty-acre auxiliary studio to be constructed immediately.

As chief of what are said to be the film world's most modern casting offices just opened in a new building, Scheussler will choose players and extra talent for the Joseph M. Schenck groups, (The Norma and Constance Talmadge companies). Feature Productions, Inc., (John Barrymore, the Duncan Sisters and others), the Mary Pickford and Douglas Fairbanks organizations, Caddo Productions and various United Artists units.

Music Box Big Cast

Macloon Promises Rare Treat With Fanny Brice Starring

Music Box Revue

With the opening of Louis O. Macloon's new revue, starring Fannie Brice, at the Music Box theater Wednesday evening, February 2, Los Angeles moves up another notch in the climb for the nation's supremacy as producing center. There was a time when it was believed that New York had that corner of the market firmly within their grasp, and that no other city, let alone one on the Pacific Coast, would ever be able to claim the distinction, but within the last five years, New York's hold has been slipping, and the reason is Los Angeles.

This new revue, is being presented for the first time on any stage and is entirely new in every respect. There will be no "hold-over" from the present attraction.

Preparations are now being completed to make the world premiere of this presentation a glamorous occasion. Warner Brothers studios have promised Mr. Macloon that they will loan him a number of huge sunarcs that will illuminate the theater and the streets for blocks around. Hours before curtain time, these tremendous light beacons will light up the sky and in their own way, tell the news of the gala event.

When Mr. Macloon, after outbidding a number of rival producers who desired the services of Miss Brice as the close of her Eastern tour, set about seeking a number of stage entertainers of the recognized talent to appear in support of his star. The result, he believes, is highly commendable.

There is Marie Callahan, tiny New York musical comedy star, whose latest success was the feminine lead opposite Eddie Cantor in his stage success, "Kid Boots"; Don Barclay, late of Flo Ziegfeld's Follies; Charles Howard, of George White's Scandals; Sam Ash, who scored a big hit as the tenor in the New York Company of "Rose Marie"; Homer Dickenson, who will act as Master of Ceremonies at every performance. Edythe Maye, Elsie Lee, Myrtle Pierce, Rodger Davis, Billy and Nellie Hanson, Turner and Gray Miriam Byron, Marguerite and Tezke and a host of other entertainers.

KENNETH HARLAN IN "CHEATING CHEATERS"

KENNETH HARLAN, popular leading man of the films, is playing the leading male role opposite Betty Compson in the Universal production, "Cheating Cheaters," which is being directed by



BETTY COMPSON

Edward Laemmle. Production on "Cheating Cheaters," a screen adaptation of the famous stage play of the same name, was started last week.

Minna Wallis entertained at dinner in honor of Kenneth Harlan's sister, Mrs. R. M. Busteed. Her guests were Mr. and Mrs. Kenneth Harlan, Mr. and Mrs. Jack Dempsey and Peggy Prevost.

Howard Greer, for many years the chief costume designer for Famous Players-Lasky, and who during that period created the wearing apparel for all the feminine stars on the Famous Players-Lasky pay-roll, has been retained by Louis O. Macloon in that capacity.

Blanche Merrill and Arthur Freed are doing the majority of the song writing for the revue, while George Cunningham is directing the dance steps. The entire production is under the supervision of Lillian Albertson.

Mr. Macloon announces that Fannie Brice special Midnight shows will be presented every Saturday night, with a galaxy of stage and screen stars in attendance.

The Deacon a Hit

General Manager Rowland Honored By Two-Thirty-Three Club

"The Climbers"

The performance of Irene Rich as the grand society dame of "Lady Windemere's Fan," has been cited so often as the apex of social dignity that another such role had to be given her to please her fans. Just such a part is that



IRENE RICH

which Miss Rich will portray in Clyde Fitch's "The Climbers," which, according to an announcement from Warner Brothers, will be Miss Rich's next starring vehicle.

Fitch's play was one of the most successful of its day. It was bought by Warner Brothers especially for Miss Rich's interpretation, but for the past year she has been too busy making her scheduled films to do the society drama. It has finally been decided, however, that "The Climbers" would be started, and production will begin in a week or two.

The directorial work will be in the hands of Paul Stein, who distinguished himself as a maker of society dramas in his handling of "Don't Tell the Wife," also starring Miss Rich. The first scenes of "The Climbers," will be shot within the next two weeks.

Mr. and Mrs. Donald Ogden Stewart gave a dinner in honor of Ernst and Victor Vajda, those present being Marjorie Ames, Marquis de Brissac and Harry d'Arast.

"Alias the Deacon"

"ALIAS THE DEACON" at Hollywood Play House, appears to have settled down for a long run. Berton Churchill as the Deacon, walked into public favor immediately and is repeating his New York success in the role which he originated, while Frances Underwood, also a real artist, is receiving enthusiastic welcome home to her native state.

Community interest in the new theatre, which has an impressive roll of more than 200 founder members, has been manifested in many theatre parties. Ed W. Rowland, general manager, this week saw a full house, Thursday, February 3, when as a tribute to him the 233 Club attended the theatre in force. The Shrine Club will make next Thursday its special night, while for the 17th the Rotary Club is mobilizing a company that will fill the house.

The Hollywood Business Men's Club is to give a dinner at the Chamber of Commerce, next Tuesday, the 8th, at which the members of the "Alias the Deacon" cast will be present. Afterward 400 members will attend the evening performance.

One of the most interesting of all the theatre parties is scheduled for next Monday evening, February 7, when Miss Helen Ferguson, who has the ingenue role of Phyllis Haliday, will be hostess to Our Club, the members of which are the most famous of screen stars. In the party will be: Anita Stewart, Claire Windsor, Ruth Roland, Patsy Ruth Miller, Mildred Davis Lloyd, Carmelita Geraghty, Julianne Johnson, Virginia Valli, Lillian Rich, Virginia Fox, Edna Murphy, May McAvoy, Gloria Hope, Leatrice Joy, Billie Dove, Gertrude Olmstead, Vilma Banky, Kathleen Key, Laura La Plante, and Carmel Myers. After the performance a buffet supper will be served on the stage.

In the cast of the comedy drama are Walter Emerson, Wilbur Higby, Berdell Jacobs, Douglas Lawrence, Joseph Depew, William Turner, Joseph J. Franz, Gloria Gordon, Lillian Hackett, Walter Percival, Jimmy Guilfoyle, Ann Fay, Jane Van Zandt, Jessie Gavin, Lucille Collins, and Alyse Kimball.

Berton Churchill and associate players appear every evening in "Alias the Deacon" and there are three matinees a week, Tuesdays, Thursdays and Saturdays.

Wampas Monster Entertainment

UPWARDS of 400 persons will contribute to the entertainment program for the sixth annual Wampas Frolic and Ball at the Ambassador Auditorium, Thursday evening, February 17. This fact was made known yesterday by the Wampas entertainment committee after canvassing the program so far arranged and with other names to be added in the interim the number may reach 500 or more.

With the exception of the Duncan Sisters, who will be among the stellar attractions, none of the acts so far definitely scheduled have less than ten persons in the cast, and some of them will have casts of 75.

Ernst Belcher's spectacular ballet will bring the greatest number on the stage at any one time—75. Ethel Meglin's Wonder Kiddies include 60 boy and girl players who are familiar to screen audiences, who will stage a screen-land revue, caricaturing film and stage celebrities.

In the "Former 'Follies' Girls Now in Pictures," number between 10 and 20 will appear. "Big Moments from Big Pictures," which will bring before the audience a score or more players in costume portraying high spots in their outstanding screen characterizations of the year, will present such players as Tom Mix, Karl Dane, Pauline Starke, Clara Bow, George Bancroft, Esther Ralston, Alberta Vaughan, Mary Astor and others.

"Musical Moments from Movie-land," staged by Roy Randolph, will present in excess of 20, among whom will be Archie Wallace and his La Monica Ballroom Orchestra of ten pieces, Frances Lee, Billy Dooley, Martha Sleeper, Sally Rand, Charles Ray, Mary McAlister, Joan Crawford, Clyde Cook, Olive Borden, and others.

A Fanchon and Marco "Idea," being staged especially for the Frolic, will have 20 in the cast, while Gene Morgan's "Midnight Revue" will include approximately 30 in the cast including the orchestra and the singers and dancers.

Leo Forbstein's 35-piece orchestra, appearing through the courtesy of Publix Theaters, Inc., will furnish music in the pit before the stage for most of the entertainment numbers. Gus Arnheim's Cocoanut Grove Orchestra, which will provide music for dancing has 35 musicians, and each of the six guest orchestras that will alternate in playing through the evening, will average 20 musicians.

Other program features, al-

"A Million Bid"

When Alan Crosland begins to assemble a cast he does it right. Here he is only half through gathering Dolores Costello's supporting cast for "A Million Bid" and he has already cornered a great deal of Hollywood's most sought after talent. The latest additions to "A Million Bid," are John Miljan, Joseph Swickard, Sojin, and Angelo Rositto. All have important roles in the intriguing screen story written by Anthony Coldway.

The other members of the cast are Warner Oland, who will play a featured role in the drama of San Francisco's under and upper-world and Charles Emmet Mack who has the juvenile lead. Production started last week at Warner Brothers studio.

though not included among those purveying entertainment, will be the presentation of the thirteen Wampas Baby Stars of 1927, and the introduction of all the celebrities of the screen attending. Three masters of ceremonies will handle this vast throng of personalities who will have a part in the big cinema-social event—Fred Niblo, Lew Cody and Charlie Murray.

Several other big acts are to be added to the stellar bill and these will be announced from day to day as they are definitely signed. Wampas officials declare that negotiations are pending to place on the program several big names that will lend special interest to the Frolic bill, but these will not be revealed until their appearance becomes definitely assured.

Meanwhile, reports coming to Wampas headquarters on the casino floor at the Ambassador hotel from the various ticket agencies in the city where Frolic admissions are on sale, indicate that the 3,000 tickets will be exhausted within another few days and the screen publicists advise everyone who wishes to attend this year's frolic to buy their tickets now.

FRANCIS A FREE LANCE

Alec Francis, the very nice old man of the screen, has emphatically denied the rumor that he has been signed up by Fox, or anyone else. He is still, by word of personal confession, in the free-lance field, and intends to there remain for quite some time.

Mr. and Mrs. Marcus Loew gave a small dinner party at the Cocoanut Grove Tuesday honoring Mr. and Mrs. Jack Dempsey.

Our Latest Romance

"WE JUST decided not to wait any longer." Thus spoke Mrs. Richard Arlen, who was until quite recently—last Thursday, to be exact,—Miss Jobyna Ralston.

Miss Ralston and Richard Arlen fell in love with one another during the filming of "Wings," in which



Mr. and Mrs. Richard Arlen

They are screen lovers. They had planned to be married shortly after the completion of this picture, but gave up that idea in favor of a sudden and romantic marriage in Riverside, followed by a wedding supper at the Mission Inn. Miss Audree Brown and Jobyna's brother, "Bud" Ralston, were the only attendants.

Miss Ralston told the clerk who issued the license that her name was Jobyna Lancaster Raulston, and that she was 23 years old. Arlen gave his name as Richard Van Mattemore and that he was born in Virginia 26 years ago.

The honeymoon has had to be temporarily postponed until they have finished work on "Wings," when they plan to go on an extended honeymoon trip, their destination as yet being a profound secret.

At their home in Beverly Hills, Mr. and Mrs. Conrad Nagel gave a dinner dance in honor of Miss Betty Blythe, who has recently arrived from a two-year trip abroad.

* * *

Dent With United

AUGMENTING the large staff of executives recruited since the Pickford-Fairbanks lot became the United Artists studio, James Dent, general production manager, has taken over his new post.

Dent comes to the United Artists Studio from the Fox Organization, which he has represented as eastern studio manager during the past two years. Previous to that he was production manager for the late Thomas H. Ince. Dent was with the Selznick forces for more than six years. He started his motion picture career at the old Vitagraph studio in Brooklyn in the days when Norma Talmadge, Constance Talmadge and other stars, now working on the United Artists lot, were gaining their first experience in the films.

HERCULEAN LEW

IN "THE NOTORIOUS LADY" the handsome Lewis Stone literally picks up, slings on his manly shoulders and bears off the hefty Earle Metcalfe into the forest primeval—or something—hence, the cause of the following repartee at the Burbank lot the other day:



Lew: "Do you know that I have 'carried' you through this picture, you rather big so-and-so—or don't you?"

Earle: "And do you know, you old this-and-that, that you're 'supporting' me—carrying, humph—and a couple of humphs!"

And an hour later when they separated the boys—

JAMES MADISON

James Madison, comedy constructionist with Universal, has written vaudeville sketches for practically every famous variety actor in the profession. His original screen story titled, "Muldoon's Picnic," is soon to be filmed by Universal.

HEALTH TOPICS

By Dr. L. P. Clarke

Dr. Clarke will broadcast diet and health talks over Station KFWB every Tuesday at 4:45. Dr. Clarke would be very glad to answer any queries regarding these subjects providing return stamped envelopes accompany requests.

PART I

THERE is good in everything, if we know how to find it. It is my hope that you will succeed in finding some good in these "Common Sense Lectures" articles. They are as non-technical as I can possibly make them and therefore should be easily understood.

It seems strange that, after all these thousands of centuries of human life on this planet, it is just in the last decade or so that we have "Discovered" how to live. At least that is what a lot of writers are attempting to tell us. We seem to be getting farther and farther away from the sane and reasonable methods of the generations before us. We are becoming more and more artificial and more like hot-house plants in our every day living and that is the very thing we should not permit ourselves to do if we expect to perpetuate a good standard of humanity. Our predecessors indulged to their hearts' content at times, but they did live in an age that more or less offset their dissipation. We today not only indulge, but in this labor saving age are suffering to a greater extent than they ever did.

There is no reason why we should live any different by, as regards food and exercise, than we understand our forefathers did. We can have the refinements that go along with progress and education,

but, understand, man can not make nature over, or change her one iota. Protein, carbonhydrates, starches, fats and minerals are the same today that they were thousands of years ago and animal life must have them, no matter in what age it lives.

Born To Die

FROM the very moment we are born, that is the time we start to die. By that I mean, until we are born we can not live, yet everything living must eventually die. From that first minute of life it is the tendency of the body, to become acid. Acid means death to human tissues. The very slightest acidity means illness. Therefore, it is a constant fight to ward off this ever present destructive tendency. We delay the process just as long as we can. Some are more fortunate than others, providing of course they are not destroyed by any of the methods created by man or the elements.

We are struggling constantly for the very longest time possible to live on this grand old earth, yet there are hundreds of thousands shortening their prospects every hour by their ignorance, carelessness and indulgence. In this struggle to become richer in worldly goods we are continually creating more and more harmful things for ourselves instead of better and better things. The markets are full of so-called "Foods" to tempt the palate, decorate the table or to save a little energy in the preparation of the daily meal. Most of these articles are acid forming in the body and tend to break down the alkaline reserve more rapidly than it can be maintained. Competition is keen, and it is to the most clever that fall the spoils, no matter how accomplished. There are denatured

"Foods" and synthetic products galore and every one of them advertised as good and wholesome. There are very few of these articles that the manufacturer would himself, consume.

What Is Food?

THERE is a big difference between Food and something to eat. Food is any substance that, taken into the body, is capable of being utilized for growth, energy and repair of the tissues. Think of the stuff we take into our systems daily, that never could be called Food. What is its reaction, what becomes of it? Its reaction is problematical, but no doubt it becomes a toxin and an overload to the system until eliminated if it ever is.

Energy in Sun Rays

WE could even tolerate these so called Foods to a greater extent than we are capable of doing now, if it were practicable or possible to get sun radiations direct to our bodies consistently. There is a power in the rays or vibrations of the solar spectrum that tend to change elements in our bodies into carbonates or the alkalines when these rays come in contact with the cell structure without interference of clothing or glass. Without solar emanations there would not be any life on this planet, yet we are preventing ourselves from getting the most out of an abundant and inexpensive common energy.

(Continued Next Week)

INDOOR SPORTS

Bowling seems to be the favorite indoor sport of the employees of Universal City. Two leagues, comprising forty bowlers meet weekly and there is some talk of forming a third league.

Drankoff Entertains Hollywood's Orphans

"WHAT would you give to be a kid again" became a reality Saturday, when Alexander Drankoff and a number of Hollywood's foremost screen artists entertained the little Orphans at 815 El Centro avenue, Hollywood.

After the program, which was tendered by a number of children and grown ups in the large auditorium, Mr. Drankoff invited the children down on the lawn and there distributed candy, balloons, toys of every description and flowers.

Those contributing to the entertainment were Master Leon Ramon, better known as the "Aristocrat of the screen," who gave his impression of a small boy's first visit to a circus. Miss Lamby Lemle, pupil of Miss Rebecca Laemmle, niece of "Uncle Carl," danced a beautiful old fashioned dance. Then Mlle. Elaine Worth, noted musical comedy star, who is now identified with the silent drama, gave her favorite impersonation of a little girl's first day at school. The children readily grasped the idea and fairly roared their appreciation of the child's predicament when the teacher ordered her to put on the dunce hat. Miss Frances Ellen Powell, who recently completed an excellent part in "The American," Commodore Blackton's latest production, gave a clever acrobatic dance. Sig. Fedor Kolin, popular pianist-composer then played his latest composition, "A Day in the Nursery," after which he gave some clever barn-yard impersonations. Dan Makarenko, favorite Russian character actor, dropped in just in time to tell the children a funny story.

Miss Marcella Gardner, accompanied the artists at the Chickering.

Mr. Drankoff who is soon to start his first American production, entitled the "Royal Lover," depicting the life of the late "Czar Nicholas," expects to use several hundred children in filming this epic spectacle.

NOODLES THE NEWSBOY

By VAUGHN





Society



By
Helen Unity Hunter

AT THE PLAY HOUSE

THE mecca of cinema society this week was at the opening of the lovely new Hollywood Play House on Vine street on Monday. "Alias the Deacon," having practically the entire New York cast with the exception of Helen Ferguson, gave a splendid performance and at the end of the second act the entire stage was filled with a mass of beautiful flowers, gifts from friends and admirers. The beautiful lobby and open patio lent themselves as a setting for the evening gowns of many stars present. Laura La Plante (in white georgette), William Seiter, Clarie Windsor (in jade velvet and ermine wrap), Patsy Ruth Miller (in black velvet), May McAvoy (in pale shell satin and dyed ermine), Gloria Hope and Lloyd Hughes, Ruth Roland (all in shimmering white), Charles Paddock, Ben Bard, Gertrude Olmstead (in black velvet), Bob Leonard, Robert Agnew, Priscilla Dean, William Russell and Lieutenant Leslie Arnold, who flew from Washington, D. C., and was present as Miss Dean's guest.

Mr. and Mrs. Daryl Zanuck, A'ma Rubens (in white satin and silver wrap, Ricardo Cortez, Jean Tally (in black velvet), Mr. and Mrs. William Beaudine, Mr. and Mrs. Guy Coburn, Mr. and Mrs. Harry Wurtzel, Mr. and Mrs. Frank Lloyd, Mr. and Mrs. Clarence Brown, Mrs. Emily Ferguson, Mr. and Mrs. James Cornelius, June Mathis, Sylvani Balboni, and many others.

AT THE EGYPTIAN

A GRAUMAN premiere at the Egyptian always means a gala event and the opening of "Old Ironsides" on Friday night was no exception. An enormous crowd of onlookers began gathering behind the ropes as early as six o'clock to watch their favorite stars enter the theater. And they were not to be disappointed as many of the most prominent picture people were in evidence.

To make a comprehensive list would be a herculean task; however, it was interesting to note that the male stars received the most applause from the gallery of fans. Wallace Beery, accompanying his wife, was the hero of the hour as he made his entrance. Next in popularity was handsome

Lewis Stone, George Bancroft and John Walker, each of whom received acclaim from the onlookers. Esther Ralston, the heroine of the picture, was received with appreciation. Many others were recognized as they hurried down the court to the theater entrance but the event for which every one awaited was the arrival of Douglas and Mary. Even Mrs. Grauman, Sid Grauman's mother, would not be seated until she had greeted Mary Pickford, as is her custom at these Grauman premieres. To say that Miss Pickford and Mr. Fairbanks received an ovation would be putting it mildly, and as they took their seats they were enthusiastically greeted by their many associates and friends.

"Old Ironsides" was preceded by a prologue centering around a ball given the night before the Constitution to be launched. Old fashioned dances and a number of acts completed a very pretentious prologue idea. The picture was well received and the climax came when the good ship, Constitution, was shown through the Magnascope which gave the effect of third dimension. One almost felt the approach of the majestic ship as it sailed slowly toward the spectators.

* * *

MARION DAVIES ENTERTAINS

MISS MARION DAVIES was hostess to a number of distinguished guests at dinner in her beautiful Beverly Hills home Sunday evening. Miss Davies was stunning in a black velvet gown trimmed with rare old lace and her blonde beauty made a striking appearance as she received her guests. Those present to meet Mr. Max Reinhardt, the famous artist with "The Miracle," were:

Mr. and Mrs. Irvin Willat, Mr. and Mrs. George Van Cleve, Judge and Mrs. Bernard J. Douras, Madame Elinor Glyn, the Misses Arline Booth, Pola Negri, Ethel Davies, Betty Morrissey, Reine Davies, Patsy Ruth Miller, Mary Fleury, Aileen Pringle, Seena Owen and Josephine Lederer, and the Messrs. Morris Gest, Carl Van Vechten, Rudolf Komer, Douglas Gibbons, Serge Divani, Matt Moore, Harry d'Arrast, Harry Crocker and Hobart Henley, Dr. Vollmer and the Marquis de Brissac.

BRIDGE LUNCHEON

MRS. M. C. LEEVEE, one of the most charming hostesses in Hollywood, will soon be in her new home in Hancock Park, which she and Mr. Levee have just completed. The furnishings are being chosen with great care to suit the spacious rooms. Mrs. Levee was hostess at a bridge luncheon in her old home in Irving boulevard on Thursday. Those enjoying the afternoon were: Mrs. James Haggerty, Jr., Mrs. Alexander Pantages, Mrs. Tod Browning, Mrs. Milton Cohen, Mrs. Alfred Pelton, Mrs. Buster Keaton, Mrs. Earle Williams, Mrs. Paul Berger, Mrs. Abraham Lehr, Mrs. Ben Goetz, Mrs. Benjamin Glazer and Mrs. Arthur Stubbins of New York.

* * *

MRS. ASTOR GUEST

MRS. VINCENT ASTOR was the honor guest of Marion Davies at a dinner given in Miss Davies' Beverly Hills home on Monday evening. Those invited to meet Mrs. Astor were: Lady Diana Manners, Mrs. Ethel Harriman Russell, Miss Iris Tree, Miss Arline Booth, Miss Seena Owen, Miss Marybelle Claggett, Miss Josephine Lederer, Judge and Mrs. Bernard J. Douras, Mr. and Mrs. Marshall Neilan (Blanche Sweet), Captain Alastair Mackintosh, Dr. Frank Barham and the Messrs. Harry Crocker, Edward Kane, Morris Gest, Irving Thalberg, Edmund Goulding, Salisbury Field and Jack Gilbert.

* * *

THE GARDNERS ENTERTAIN

IN THEIR attractive home in Glendale, Mr. and Mrs. Jack Gardner (Louise Dresser) entertained at dinner Sunday evening in honor of Miss Jennie Jacobs and Edward Darling. Those invited were: Mr. and Mrs. Raymond Hitchcock, Mr. and Mrs. Kenneth Beaton, Mr. and Mrs. Welford Beaton, Mr. and Mrs. Perry Wood, Mr. and Mrs. Lou Goodstadt, Mr. and Mrs. Lloyd Bacon, Mr. and Mrs. Jason Robards, Mr. and Mrs. Warner Richmond, Mr. and Mrs. Oscar Miller, Mr. and Mrs. Charles Grapewine, Mrs. Ida Kerlin, Mrs. Beth Franklin, Miss Jacquetta Jordan, Douglas Fairbanks, Jr., Harry Jordan, William Nye and others.

DINNER AT RAYS

IN THEIR home on Camden drive, Beverly, Mr. and Mrs. Charles Ray entertained at dinner on Sunday. The Rays are the essence of hospitality and it is worthy of note that they are once more taking their place in social activity since Mr. Ray's business affairs have been adjusted. The guests were: Mr. and Mrs. Ernest Lubitsch, Mr. and Mrs. Sydney Franklin, Mr. and Mrs. Frank Dazey, Mr. and Mrs. Douglas MacLean, Mr. and Mrs. Conrad Nagle, Mr. and Mrs. Sydney Russell, Mrs. Joseph M. Schenck, Virginia Valli, Julianne Johnston, Carmelita Geraghty and Has Kraly, Joh Roche, Newell Vanderhoef, Walter Pidgeon, Ernest Krauss, Harold Conklin and Gilbert Rowland.

* * *

CHARMING HOST

TULLIO CARMINATI has proved himself a charming host and many pleasant evenings have been spent in his hillside home in Hollywood for Mr. Carminati is a lover of music and a singer of no mean ability. On Thursday evening he was dinner host to Mr. and Mrs. Ernest Torrence, Mrs. Kenneth Vissell, Miss Virginia Valli, Madame Lili Petschnikoff, John Roche, Newell Vanderhoef, John Torrence and Ledo Manetti. After dinner other guests joined the party for an informal musicale and dancing. Included among the latter were Mr. and Mrs. Tim McCoy, Mr. and Mrs. Charles Ray, Mr. and Mrs. Jack Holt, Mr. and Mrs. Edward Kominsky, Beulah Livingston, Lillian Gale, Julianne Johnston, Carmelita Geraghty, Ivan Moskine, Barry Norton, Slav Tursjansky, Frank Gilchrist and others.

* * *

FLORA ZABELLE GEST

MRS. BETH FAIRBANKS gave a beautifully appointed dinner in her Beverly Hills home in honor of Flora Zabelle (Mrs. Raymond Hitchcock) and after dinner a musicale was enjoyed. Those present were: Mr. and Mrs. Charles Ray, Mr. and Mrs. Wilfred Buckland, Mr. and Mrs. William Farnum, Mr. and Mrs. Jean Hersholt, Mr. and Mrs. Harry Lombard, Douglas Fairbanks, Jr., Raymond Hitchcock, Walter Pidgeon, Newell Vanderhoef and John Roche.

(Continued on Page 8)

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-cussed and discussed
All Over the World

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Do Mothers and Babies Matter?

IF AN epidemic breaks out among the bugs in this great country watch the statesmen hustle to vote appropriations for checking it.

Have you ever looked over the amounts of money voted by Congress for the improvement of rivers and harbors in response to the demands of local business interests?

Not much is being said these days about battleships but millions are still being poured out for building and repairing war vessels.

Is there any farm animal as precious as the 180,000 babies who die each year and the 16,000 mothers who die in childbirth annually?

Is there any war as close to us as the war so essential that it must be reclaimed at the cost of these lives, or any business that is paramount to them?

Is there any war as close to us as the war on the ignorance, negligence and cruel environments that needlessly crush out the spark of life in babies new born and the patient women who bear them?

Congress Should Act

TO OUR shame it is recorded that Congress has so far failed to renew the appropriation for the most practical work that our government has ever done for the saving of mothers and babies. The Sheppard-Towner act passed in 1921 started work which has been proved successful. It appropriated money for a five-year period. That period expires next June. Last winter the House overwhelmingly passed a bill to extend it for two years. A committee of the grave and reverend Senate quibbled and recommended that the extension be for only one year. And the Senate itself never even voted on the bill.

Forty-three States Active

WHY? Is it some reckless extravagance that would seriously cripple our expenditures on behalf of the farmer, the business man and the military? Not at all. The annual expense is only \$1,240,000. Of this, \$50,000 is for administration in the Children's Bureau. The balance is divided among the several states—\$5,000 outright to each state and the balance doled out only in such amounts as the states are willing to match with additional appropriations from their own funds. Forty-three states have shown their appreciation by accepting the act and spending a total of more than \$700,000 of their own money to help out.

What has been done? Well, in two years nearly 600,000 babies were examined; 75,000 mothers given proper advice; 40,000 mid-wives instructed and nearly 10,000 expectant mothers visited and their anxious questions answered. Mothers' classes were organized and attended by more than 160,000. Classes for little mothers—those big sisters who carry so much of the burden of child-rearing—were organized in more than 5,000 places. There were 26,900 child health conferences, 1,700 infant welfare stations founded.

Do Your Duty

THIS work has won the endorsement of doctors and public health authorities, of women's organizations and parents, and the eternal gratitude of thousands of mothers. Yet it is only beginning. There has been only time enough to lay a sound foundation. The number of infant deaths has decreased but so much remains to be done that it would be criminal folly to let the effort relax if only for a week.

The session of Congress now opening must pass the bill to extend the appropriation. It must pass it at once in order that the state legislatures, many of which are about to meet, may make their appropriations to match the federal grants. Will women everywhere, as individuals and as groups, write or telegraph their senators to pass the appropriations under the Sheppard-Towner act?

The above editorial is reprinted from the Woman's Home Companion, January, 1927, issue.

The Cinderella Ending

I AM something of a low-brow.

And hence I, too, sometimes revel in the miseries of a tragic movie ending. Sometimes I, too, glory upon seeing the hero killed or the heroine seduced. There are rare flashes when just such stuff pleases me to the very marrow and I go home to tell Oscar and Sadie that here, at last, is true art. But when such moments are upon me I am sorry for them and for myself; verily, I feel truly ashamed and crestfallen that such guff should find harbor in the recesses of my mind and soul. For, after all, there is nothing even faintly comparable to the immense satisfaction and enjoyment derivative of the so-called "Cinderella ending." There is something about it that is fresh and clean and wholesome—something typically Yankee.

I am not quite sure just whom to blame for the advent of this alleged Thespian art. But probably the foreign element is greatly at fault for its entree into American films. And if so, they ought to be promptly and effectually thrashed to within an inch of their unclean souls. For if it is "art" or even a "slice of life" to picture such blatant morbidity, why, let us then turn hypocrite and deny it admission.

Of course, there are occasions when tragedy is not alone permissible, but actually necessary in the consummation of a dramatic climax, but such moments are rare and far between. And the man that insists on dragging in by the heels the insipidity of hokumish drama and sordidness is both flirting with the public favor and the well-known box-office.

It is to the everlasting discredit of the American director that many of them have blindly followed this blighted path of cinematic decadence.

Would it not be infinitely finer—and more commercially profitable—for us to continue along our own lines of the simple, happy ending, and leave the tragic tag for the Russians,

Germans and Charlie Chaplin?

All hail to the child-like blessings of Cinderella and her magic wand—long and gloriously may they wave!

On Manners

INCREDIBLE as it may seem, directors, actors and actresses of our screen world seem to lose all conception of social manners immediately they step upon the studio set. It is no wonder that society people cavil and snort at the liberties so taken, especially when the locale is the home of the socially elect. Screenland's ideas on this subject are sometimes so deficient in accuracy that one is simply staggered. Emily Post's book on etiquette would tell the perpetrators they were wrong if their common sense had already taken flight. It is just such discrepancies as these that give the people abroad their perverted idea of our social life and look upon our idea of social manners as not only funny, but gauche. In two pictures in particular during the past week's showings mistakes were made that were positively inane. In one, a gentleman of culture is invited by a Princess of high Italian lineage to dine with her. When he arrives at her house the dinner is already practically over—a slight which is waved aside by reference to such an eccentricity as being usual and forgiven in his case. That we can pass as being a part of the characterization, but upon his arrival he stops to speak, and shake hands, with other guests before he has greeted or made his apologies to his hostess. In another picture this past week, a bachelor, supposedly of culture, and standing high socially, almost makes a pal of his butler and allows him to take liberties that, even in a comedy, are in extremely bad taste. He also seems to feel that throwing the hot ashes from his pipe, and later the pipe as well, upon the floor is quite the thing to do when having a fit of pique. These are just a few of the glaring social faults that irritate the public and for which there is absolutely no excuse.

CHRISTIE FILM COMPANY

Los Angeles, Calif.

Mr. I. W. Irving,
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Hollywood, Calif.

Dear Mr. Irving:

I have read with great interest Hollywood Topics since it was started recently and it is very good indeed.

Presenting as you do, legitimate news about the industry, I believe it should be very interesting to a great many people both in and out of our business.

Wishing you every success with the publication, I am,

Yours sincerely,

(Signed) AL CHRISTIE.

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★ ★ ★ STAR DUST ★ ★ ★

William T. Tilden, 2d



World's
Greatest
Tennis Star,
Begins in
This Issue a
Series of
"Chats" on
Other Stars.

IT IS nearly a year and a half since I have been in Hollywood. When last I was here "The Big Parade," "The Black Pirate," "Beau Geste" and the film land marks of this year were only in the making.

Time flies in these days of new stars and new stones, but Hollywood, though changing, is always interesting. Many outstanding changes hit my eye. The studio where, when last I was here, was the business like but leisurely comfortable work shop of Douglas Fairbanks and Mary Pickford only, is now the bristling, crowded scene of many stars working. First National and Famous Players have moved to new and more beautiful quarters and I am lost in attempting to find my friends. Yet even change has its compensations.

MY FIRST journey on arrival was to find my best friend in pictures. Ben Alexander. Here was change indeed; change in size but not in personality, for Ben is still



BEN ALEXANDER

Ben. I left him, a small but fascinating boy. I return to find him on the verge of leading juvenile roles. Several inches and many pounds have made Ben a young man, but there is still that lovable personality, the simple straightforwardness and unerring dramatic instinct which made him the greatest child actor on the screen. Ben has just completed his second serial for Rayart, "Fighting for Fame," which bids fair to equal the success of "Scotty of the Scouts," a picture which almost made his many fans forget to call him "Penrod" any longer but always "Scotty."

BEN AND I took up the work of re-discovering Hollywood for me. Sunday morning we joined a tennis party at Jack Gilberts new home. Eleanor Boardman, Marjorie Daw, King Vidor, the Selznick brothers, David and Myron, were also there and a full afternoon of tennis was played. What a magnificent home "this house that Jack built," is. Spanish is its main theme, but the many marvelous beauties of furnishing he has gathered together, quite outstrip any given land or style. I was surprised and delighted to find that both the men and women played remarkably good tennis, unusually good for the small amount of time which they can devote to sport. King Vidor and Myron Selznick are both players of no mean ability, and incidentally ardent tennis fans.

I RAN INTO Lois Moran at the Ambassador, just back from Europe and looking wonderfully well. What a charming little person she is, simple, unaffected and natural. Her tremendous success of the past year has not turned her head in any way. I had the pleasure of working with her, Neil Hamilton and Alec B. Francis in "The Music Master" for Fox just before leaving New York. Three more delightful personalities would be hard to find. Alec Francis is an artist to his finger tips. How he breathed life in the old dead body of that by-gone play. All the hokum and bunk of the stage play fell away before the sincerity and sympathy of his interpretation, while his own charm permeated every scene in which he appeared. It is a brilliant performance.

ANOTHER interesting day was initiating Babe Ruth into the mysteries of tennis, assisted by Colleen Moore. It was staged on the tennis court at First National Studios at Burbank before a gallery that included not only Colleen Moore but John McCormick. (Not the singer, but the First National executive), Alec Francis, Montague Love, Christy Walsh and several



BABE RUTH

others of fame. Ruth, who has just signed a contract to appear in a picture for First National, found tennis much to his liking, although his famous "homerun drive" was a bit too strong for control. His marvelous eye proved a valuable asset and he quickly mastered enough technique of tennis to keep the ball in play very well.

KING VIDOR gave me a bit in his new picture, "The Mob," starring Eleanor Boardman for Metro-Goldwyn-Mayer. I went down to Oxnard on location. I finally found a lady who could beat even a great director. Even the director admitted defeat.

Vidor was making a sequence on the beach, which called for the presence very much in evidence of a young lady about three years of age. The young lady was there and in evidence but once the cameras were lined up, she was also often in tears, which the script did



THE VIDORS

not call for. Possibly the young lady intends to become another Lillian Gish, but this was the wrong time for practice. Vidor used patient persuasion, all sorts of toys and many assistants and much assistance but all in vain. Finally, in desperation, he admitted defeat and called off work for the day, after filming fully two scenes in the afternoon. One hears of the temperament of Pola Negri, Jetta Goudal and Greta Garbo, but I will stack up this anonymous young lady against them all.

Society

(Continued from Page 6)

TENNIS AT JACK'S

JACK GILBERT entertained at tea Sunday afternoon and the guests were enthusiastic over a tennis game. Those who were present were William T. Tilden, 2nd, Mr. and Mrs. Donald Ogden Stewart, Marquis de Brissac and Harry d'Arrast.

* * *

BIRTHDAY PARTY

A BIRTHDAY party was given by Mr. and Mrs. Frank C. Lang in their Hollywood home Sunday to celebrate the birthday anniversaries of Mr. Lang, Franklin Pangborn and Mrs. H. H. Van Kernen. It proved a delightful affair and those present were: Mr. and Mrs. H. H. Van Kernen, Miss Claire du Brey, Miss Dorothy Hymecka, Miss Katherine Lang, Franklyn Pangborn, Harold Whiffield and James Moore.

* * *

INFORMAL DINNERS

MR. AND MRS. RAYMOND McKEE entertained in their Brentwood Heights home at dinner. Their guests were Mr. and Mrs. Fred Windemere (Belle Bennett) and Mr. and Mrs. Hallam Cooley.

* * *

Mr. and Mrs. William Seiter (Laura La Plante) were hosts at a delightful dinner in their new Beverly Hills home Tuesday. Those enjoying their hospitality were Mr. and Mrs. William Russell and Hedda Hopper.

* * *

LEONARDS DINE AUTHOR

MR. AND MRS. BOB LEONARD gave a luncheon in honor of Richard Haliburton, author of "The Royal Road to Romance," last week. Those invited to meet Mr. Haliburton were: Mrs. Carrie Jacobs Bond, Mrs. Leslie Connor Williams, Col. William Eric Fowler and Miss Marjorie Leonard. Mr. and Mrs. Leonard took their guests to the matinee.



Leslie Fenton

Ruby
Rush

Helene
Millard

The Eternal Triangle in an American Tragedy as
Portrayed by Leslie Fenton, Helene
Millard and Ruby Rush

An American Tragedy

This Vivid Tragedy of American Youth
Thrills and Awes by Its Daring Drama of
Poverty . . Loneliness . . Social Affluence

TRAGEDY . . . misery . . . squalor . . . and the heart of a puzzled, tear-stained boy turned wistfully to the unattainable pinnacle of staggering riches!

Thus touchingly and dramatically opens the prologues of "An American Tragedy," now playing at the Wilkes Vine Street theater, Hollywood

Clyde Griffiths, adolescently groping about in life's quaint maelstrom, stops for a fraction to peep in on the forbidden realm of the very rich. His heart beats with hopeless yearning for the alleged fullness of the ultra-smart. Wealth, luxury and the enigma of social position, and all that they mean to the blind intellect of weak willed Clyde. All this in contract to the reality of his wretched, drab existence that must be daily led.

And then, two tedious years later, comes the realization of cherished, hopeless dreams.

Through grace of a wealthy uncle does youthful Clyde enter the home and society of the much coveted rich. He meets Sondra, moneyed and beautiful. He falls passionately in love. He meets Roberta, shop girl in his uncle's factory. She falls desperately in love with Clyde. Drama builds upon drama and the intense play moves unerringly to its thrilling denouement.

Clyde becomes fiercely disillusioned as the fire of his dreams turns to dust and ashes at the altar of struggling youth. The hilarious parties of the younger set with whom he comes into contact, sickens the idealism of his soul, and the perverted ethics of these same folk shatters forever his isle of filmy dreams.

There comes the day to choose between Sondra, who could give him "position," and Roberta who longs to give him love. He allows

full sway to his hidden lascivious desires and then, bewildered by life, distracted beyond human endurance, Clyde murders. on a certain horrible day, innocent and faithful little Roberta!

He is arrested, tried and convicted for murder—a prison cell—realization—a half-dreamy memory of events—thoughts of what might have been, all flash before his demented mind.

The parting words of sweet-heart—mother—the untruthful confession—the eventful walk to the chair of death with the Priest chanting; "This is the resurrection and the life." Such is the tragic misery of a disillusioned youth.

The boy that enacts Clyde Griffiths. Theodore Dreiser's brain child, is Leslie Fenton, who renders a masterly performance.

On the stage, Leslie Fenton portrays the role of Clyde, the weakling with a personality that

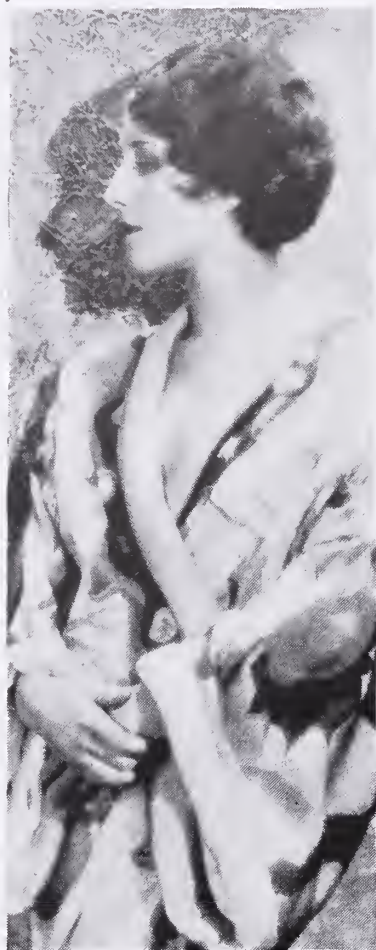
grips and enthralls you.

Off the stage, he is one of the most charming fellows you can meet. He has had the bitter and sweet of life, and the difficult road to success is now a thing of the past.

"It has not been an easy road," he explained in an interview the other day. "I have been hungry, lonesome and cold, not only the hunger of the stomach, but heart hungry for understanding, for friendship, for advice. I was determined to get my goal. I guess that's why I am beginning to do the things I wanted to do on the stage, because through all the knocks and discouragements. I have stuck to my determination to be an actor and nothing else. I am willing to study night and day and give up all my social pleasures to be a good actor, if possible," he added. and Leslie smiled boyishly. "As I read 'An American Tragedy' when it first

At Home With Norma

By PAULINE HAMMER



A most beautiful lounging robe serves to enhance the softness and beauty of a very beautiful girl.

WHEN visitors come to Hollywood from the Middle West the prize exhibit A is usually the homes of screen celebrities. Of course, old timers have discovered the trick of driving by any large estate and saying grandly with a patronizing wave of the hand, "That is the home of Mary Van Arsdale, the famous star." Its alright if your friends don't check up on you.

I rather imagine that curiosity seekers have passed by a certain simple, unpretentious English house in Hollywood many a time without knowing it to be the home of Norma Shearer, Metro-Goldwyn-Mayer star.

It is so quiet, it is in such perfect taste, its grounds are so neat and well kept that you might fancy it to be the residence of some con-

servative, well ordered family, rather than the home of a great star.

Norma Shearer, you know, was born in Canada and it is natural that her home would be not the flamboyant Spanish type so prevalent in Hollywood, but a simple, large, rambling two-story English house.

The lawns are neat and well trimmed. The hedges are in perfect order and there are maple trees, actually, before the house.

There is no pretentiousness outside. The back garden is a riot of beauty and inside the house is a dream of feminine taste and loveliness.

You enter a large living room with a high ceiling and a balcony, the stairway of which leads upstairs to the bedroom. There is a grand piano in one corner, a charming, hospitable fireplace with a divan in front of it, innumerable cosy corners equipped with comfortable chairs and books—many, many books that have the air of having been read.

Doors lead from the living room into the formal dining room and into the warm, sunny little breakfast room that overlooks the back garden.

It is a room to live in, a disarming room where you feel you could find true comfort and peace. There is nothing in it for ornament merely. No pillows that stand like sentinels and have a forbidding "don't touch" air about them, no bastard gas logs, no Louis something or other chairs that were never meant to be sat in—there is nothing in the house that cannot be used.

The pillows are meant to bring comfort, the fireplace burns real wood, you can curl up in the chairs with a book for hours.

HOUSES have a strange, diabolical manner of giving you a tip about the people who live in them. Hence, Norma Shearer's house is a reflection of her own personality. She and her mother and sister live there in peace and happiness.

For Norma Shearer is a business-like star. She is without inflated ego. Her life is well ordered. She has a rare thing in Hollywood, a logical, sound mind. To see her in her delightful home you cannot imagine her flying into fits of temperament. The furniture in her rooms has been used, but not misused.



An imported evening ensemble is sufficient cause for such a beautiful smile.

You feel at ease with Norma Shearer. You can chat with her without having any startling theories about art and life crammed down your throat.

Norma is a definite young person and she is certainly not lacking in ideas. She cherishes her success, because it did not come easily to her.

As I sat and talked to Norma Shearer in that charming, graceful room, I saw her when she first left her home in Montreal to make a name for herself on the screen.

"My sister and I came to New York like so many hundreds and hundreds of others," she said. "We were quite confident. We did not know the meaning of the word failure."



Norma and Her Mother

In a House of Contentment



Just a few of the many thousand "fan" letters Norma receives weekly.



"Early to bed—early to rise—makes a girl happy, contented and wise," says Norma.

"I rather hate to recall those first days of making the rounds of the studios, of waiting, waiting, waiting for extra work.

"Work did come at last and from extras to small bits. When you do your first bit you believe yourself on the road to success, but you aren't. What happens is that you must hold out for bits and parts. You feel that you cannot do extra work again. You are beginning to be known and you realize that if you remain just an extra you'll never get anywhere.

"The life of the bit and small part player is less remunerative, more hectic than the life of the extra girl.

"To crash those studio gates without experience, without legitimate stage training, without any knowledge of the ins and outs of the business is a thing that I would advise no girl to do—and yet, If I had it to do over again I would."

IT MUST be a satisfaction to have attained the place that Miss Shearer holds without pull, without stage experience, without anything but talent and determination.

Determination is the great thing, she told me. "I've watched a number of girls here in Hollywood," she said, "and those who are just

working in pictures for the fun of it, those who have separate incomes who have no need nor urge for the work remain extras all their lives.

"The need, the urge, whatever word you care to use is the thing that really counts. I had left home with so much confidence. I was so sure that I would 'get it,' that I felt I could not turn back. I had the need, the will to do."

"What about the creative urge?" I asked. "What about the craving for self expression?"

That was an opening that the average screen star would have jumped at. But Norma Shearer is not the average screen star. I think she almost blushed.

"People prate so much of their 'art,'" she said, "that I'm self conscious about it. There is bound to

be a creative urge, it is not all just a desire for fame and money, that could not last nor could it keep your head above water. There is, of course, a glorious satisfaction in doing a good day's work, whatever the day's work happens to be. Art is too broad, too all enveloping a word to discuss. Everyone is doubtful about what it means anyhow. My joy lies in doing whatever picture happens to be assigned to me and doing it to the best of my ability. There is no such thing as success. The goal leaps ahead. What you considered success last year, becomes only a stepping stone this year. That is what keeps us all busy, happy and going on."

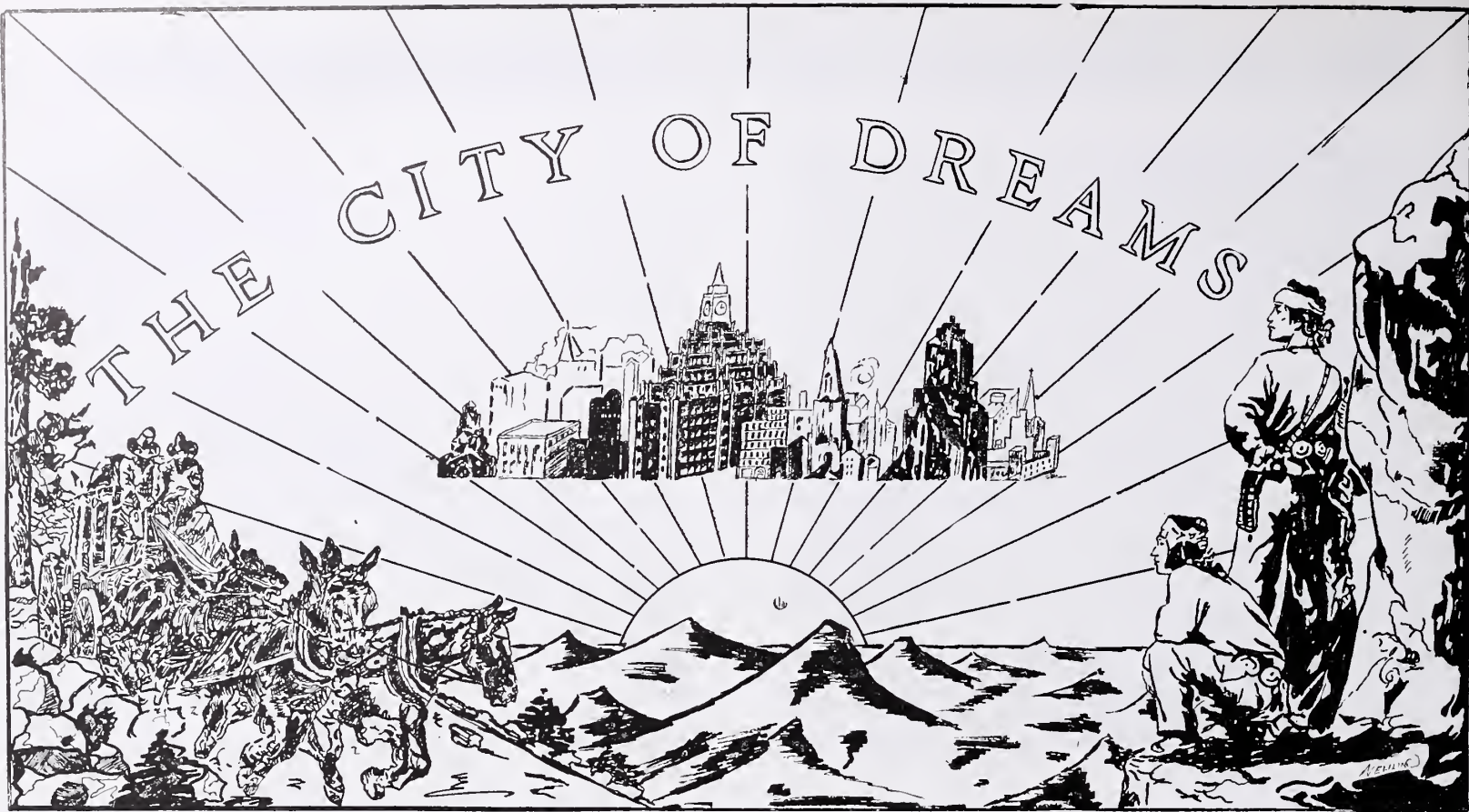
Tea was brought in. Her mother and sister arrived. I thought at first it was a mistake and that these two lovely women were her two sisters. The Shearer women are beautiful—all three of them.

There was friendly talk in that friendly room. The kindly tinkle of cups and saucers, the sentimental smell of hot tea, the sprightliness of little cookies. It was all so real and so nice and so comfortable.

As I drove away I took another look at that charming English home. It is a real home—that—and a reflection of the personality of the people who live there.



A Perfect Dinner at Home With Norma



HOLLYWOOD

A Brief Discussion On Film People Who Are Active In Local Civic Enterprises

By WILLIAM S. HOLMAN

WHEN we hear from time to time rumors that the moving picture interests are likely to leave Hollywood as a producing center, a flurry of excitement is sometimes caused in the minds of those who do not fully realize just how definitely the various motion picture people themselves are definitely committed to the development of the Hollywood community in other lines of growth in addition to their own film activities.

The one fact which should settle forever the question of motion pictures being here to stay is the great number of motion picture people who, in addition to being permanent residents and property owners in Hollywood, have become actively interested as investors and real community builders in the enterprises which are carrying Hollywood forward with tremendous leaps and bounds.

There is scarcely a new venture of importance in the growth of the Hollywood community which does not find on the lists of its active in-

vestors and workers some of those prominent in the motion picture industry. We are all very familiar with the fact that the bulk of picture people now own their own homes in this center, and that angle of community growth needs no comment. The last year has particularly advanced the growing interests of motion picture folks in other lines of business here, however, which is a most hopeful sign for the future.

To cite only one instance, the recent building of the Hollywood Music Box theatre was made possible not only by the older residents and developers of Hollywood such as the Taft Brothers and others, but also by a host of picture people among them being Carter De Haven, Edwin Carewe, Lewis Stone, Mae Murray, Clarence Brown, Eddie Cline, King Vidor, Bob Leonard, Lew Cody, Douglas MacLean, Hoot Gibson, John Gilbert, Frank Lloyd, Jack Warner, Bert Lytell, John Barrymore and many others too numerous to mention who are active stockholders in the proposition.

YOU CAN find prominent motion picture people as bankers — Cecil B. De Mille being vice president of the Hollywood branch of the Commercial National, Joseph M. Schenck as president and director of the Federal Trust and Savings Bank of Hollywood, with Mary Pickford and Douglas Fairbanks as directors. The latter are also prominently identified as major shareholders of the new Roosevelt Hotel, another big enterprise which will be known all over the world before long.

The Christie Brothers and Cecil B. De Mille were active in the organization of the Federal Building on Vine street, where the new Hollywood postoffice is located. The other community interests of the Christies are too varied to require enumeration, and it is known that Al and Charles Christie were among the very first of Hollywood's motion picture people to engage in community enterprises outside of their own film producing activities.

In the Hollywood Athletic Club will be found many of the picture men prominent in the sports and social activities of the club, among being Wallace McDonald, chairman of the entertainment; Tom Gallery,

Dave Butler, Harry Beaumont, Edmund Lowe, Sid Burns, Hal Cooley, Buck Jones, Scott Dunlap, Phil Rosen, Charles Eyton, Al Green and many other faces familiar around the studios as well as in the club life.

Fred L. Porter, who is now Lieutenant-Governor of the California Kiwanis Clubs, was one of the organizers of the local Kiwanis; other motion picture members are Theodore Roberts, Victor H. Clarke, and Harold Beaudine. Mr. Porter is also a prominent motion picture member on the Board of the Hollywood Chamber of Commerce.

The 233 Club will add a height limit building in the very near future to Hollywood's ever changing skyline; this is the club which is largely professional in its membership and the roster of motion picture men who are adding a big new building for one of the permanent landmarks is far too long to enumerate.

THE WORK of motion picture people in practically every enterprise of local civic affairs is well known. In the annual Community Chest drive, the studios have come through with effort and money in a manner which is a continued credit

(Continued on Page 19)

THE THREE MR. DE MILLES

Madeline Matzen Discovers Three Individual Personalities In This Noted Film Family

THERE is, of course, Mr. William De Mille. The maker of quiet romances and love stories of the middle-age for the screen.

Then there is Mr. Cecil De Mille, who gave us glitter and sex, and sex and glitter on the screen. This Mr. De Mille is somewhat of a pasha, a man with a feudal complex who occasionally fancies himself the Nero of his particular vicinity.

Then there is the THIRD Mr. De Mille, and I like this THIRD Mr. De Mille best of all. He is the least known of the De Milles, he is the OTHER Cecil De Mille.

This other Cecil De Mille is a quiet man, unpretentious and surveying life with kindly, tolerant eyes. I like to believe that the third Mr. De Mille is the one who is directing "The King of Kings."

This article is going to deal entirely with the two Cecil De Milles.

To borrow a phrase from my friend, Harry Langdon, "I feel it, but I don't know whether I can exactly explain it!" this business of just who the third Mr. De Mille is.

Let us go back a little—back to the days when Cecil De Mille was a struggling, unrecognized playwright. Those were the days during which he besieged David Belasco's office, the manuscript of Peter Grimm under his arm. In desperate want for money he finally sold the idea of Peter Grimm to Mr. Belasco for a small sum—and saw it produced as a Belasco play. He was given no credit for it.

A situation like this is apt to make a cynic of any man.

Then years passed rapidly, years during which Cecil rose to triumphant heights in the motion picture world. He grew rich beyond his wildest dreams, he became a personage, then a legend here in Hollywood.

Stories, fantastic ones, crept out about him. Stories of magnificent parties that he gave, in the course of which the guests were presented with diamond trifles in the way of souvenirs.

People told of his strolling on the set and tossing gold pieces to extras and property men whose work for the moment pleased him.

When Gloria Swanson scintillated under his banner he became the great exponent of silken-sex photodramas, the Elinor Glyn of that time.

His methods of making people act were autocratic—he raved and stormed at them, lashing them into a fury of emotion by means of vitriolic sarcasm. He spared no one in

his efforts to gain an effect. On the other hand he was prodigally generous with everyone who worked for him and never asked any of his people to take a risk or do a dangerous thing in a picture that he did not first test and do himself.

He developed and maintained the largest "Yes, Yes, Chorus" on the coast.

His right hand man during these

golden heaps of it, and still more money.

Then one day, quite without warning, the THIRD Mr. De Mille made his appearance.

In advertising widely for a new theme for a feature film, someone handed Mr. De Mille the idea of making a screen drama of the ten commandments. As he mulled the idea over the third Mr. De Mille walked in—and remained.



CECIL B. DE MILLE

times was Jeanie McPherson. She wrote the scenarios which he directed—and whether she could write or not was a matter of opinion—but Mr. De Mille swore by her.

Theodore Kosloff was his left hand man. Mr. Kosloff brought a certain barbaric sophistication with him from Russia; he was an excellent actor besides, and soon there crept into the silken dramas a note of savage color.

The twinkle of Leatrice Joy appeared in his screen plays, the gamin pertness of Julia Faye—and Mr. De Mille made money—great

I do not mean that Mr. De Mille suddenly "got religion" because he was studying the Bible and obliged to ponder over the ten commandments—no indeed! That would be stealing all the thunder of "The Miracle Man" and too much like fiction.

I mean this—Mr. De Mille had been dealing with artificial emotions, living in a gilded haze and glitter with the tune of his trained chorus ever in his ears. Suddenly he was obliged to think—to think hard and dispassionately as he did in those old days when he starved

trying to get a hearing on Broadway.

After all, cynicism is just skin deep. Hard thinking splinters it and then the wind of humor blows it away. Something happened to Mr. De Mille's cynicism—one glimpse it rarely these days. He BELIEVES he has a message to deliver and he is going to deliver it or die in the trying.

He is going to film the story of the life of Christ. Not the whole story but the latter half of the life of Jesus of Nazareth.

I believe that Mr. De Mille is secretly a little embarrassed by this third Mr. De Mille who walked in on him so unexpectedly and will not be ignored. For Mr. De Mille has the appearance of a man, these days, who talks with one eye over his shoulder to see if anyone is laughing at him. It's hard to shake off the habit of years—and cynicism always fears ridicule.

Perhaps, even before this appears in print, the famous "Yes Chorus" will have withered away from very shame beneath the scornful glance of the newcomer—the third Mr. De Mille.

Kindliness and tolerance may reign where temperament and pose held sway before. Every man must go through certain phases in life and Mr. De Mille—hand in hand with the third Mr. De Mille—is embarking upon the greatest phase of his rather astounding life.

Long may he wave—this third Mr. De Mille!

For he is a very REAL person.

Rand Best De Mille Bet

TWO years ago when Cecil De Mille left Paramount to organize his own production company he signed up a number of new girls whom he hoped to groom to future stardom, having already been responsible for the cinema success of such luminaries as Gloria Swanson, Bebe Daniels and Leatrice Joy. Among this group of girls was little Sally Rand, a dancer from the East, stranded in Hollywood, without a nickel, but with plenty of good looks and ambition. De Mille kept her in atmospheric roles for some time giving the other girls more important bits and parts to do, but the proof of her ability is that she is a featured De Mille player today while all the other girls, save Majel Colman, have been released from their contracts.

Murnau—The Magician

This Famous European Idealist Who's Artistry and Technique Startled the Film World, Proves to be a Very Humble Person



THE square of a great deserted city lay about me. A city of smart shops, small ritzy hotels, of theatres, churches, restaurants and huge billboards advertising wares which were unknown to me.

There were cabstands and taxis—empty ones!

There were trams standing desolately in their tracks. The windows of offices belonging to prosperous business concerns frowned down impressively on me. Luxurious cars stood idle and empty by the curbs. The sun was shining but the wind was cold and cut around the corners toward the square clutching with icy fingers at stray papers. There was a hush over everything—it was a silent city and there was not a soul to be seen.

I felt a good deal as though I were in a dream—one of those dreams in which you wander about searching for you know not what—a dream that usually ends in tears.

The square reminded me a little of New York—but it was NOT New York. Then again it reminded me

of Paris—but it was NOT Paris—and again of Berlin—but it was NOT Berlin. I felt lost—lost in the square of a dream city.

A city built of plaster, canvas and cement. Built by the Fox studios on a big stretch of land which they own way out in the wilds somewhere between Hollywood and the sea.

A city built by the Fox people to please a certain gentleman—a gentleman who has come all the way from Germany to direct a picture for them. Mr. Murnau, who made "The Last Laugh."

WITHOUT warning the silence was splintered by the shriek of a siren whistle—the hush departed.

Gates clanged, the rumble of trucks, the clatter and purr of motor cars was heard. Footsteps, voices, motor horns, laughter, shouts—the square came to life. As suddenly as the silence had vanished the roar of a big city descended. The lunch hour was

was over—work on the big set was about to begin!

Two thousand extras made their appearance—in the background an elevated railway, made of wood and canvas, began to do a rushing business. Cameras were wheeled into place—men in puttees rushed here and there giving excited orders. Color, laughter—it was holiday time.

A press agent, his hat on the back of his head, hurried about looking distractedly for Mr. Murnau. I spied a tall, lanky man in tweeds with a face so sunburned that it matched his flaming hair. A man who looked like a Scotchman but who wore his clothes like an Englishman. He was hiding behind a group of people looking in every direction but mine.

I comforted myself with the reflection that all great people are shy! The press agent found the lanky man and there was a heated discussion, then the lanky man camouflaged himself once more be-

hind the group of people.

The press agent returned. "As soon as Mr. Murnau finishes his work with the crowd he will talk to you," he said.

Mr. Murnau began to direct. He gave his orders very simply and quietly. I have watched temperamental directors—I have seen Cecil De Mille in action. Mr. Murnau is not a temperamental director. He has a razor keen mind. The scene was shot over and over again until he had definitely caught the mood of it.

GEORGE O'BRIEN and Janet Gaynor, wearing the clothes of a young farmer and his wife in town on a holiday, responded to every suggestion. It was evident that they revered their director and longed to please him.

When Mr. Murnau was satisfied—worked stopped and he ambled to me.

He speaks English with an Oxford accent, he is shy, he is also charming and magnetic. He has

Director of "Sunrise"

A Story of the Fox Production, Starring George O'Brien and Janet Gaynor

a most enchanting sense of humor—humor that is French rather than German. There is a touch of whimsy—very unteutonic—in all that he says. He thinks before he answers a question and then his answer is apt to astonish as well as delight you.

But the thing which impressed me most definitely about him was his simplicity—his friendliness—his utter lack of pose. His feeling that he is a hard working man, rather than a genius. Work is important, yes! But Murnau—he laughs at the idea.

His light brown eyes beam and shine with appreciation when you praise "The Last Laugh." "Jannings is a marvelous actor! Do you know Emil?" he asked.

"No!" he cried, disappointed. "You must meet him—you can talk together of Berlin!"

"You have some wonderful actors here in Hollywood. There is Jean Hersholt, Victor MacLaglen, and the greatest of all, Chaplin! Yes, I know he is a comic—but he is a very great actor as well!"

"What is it that makes an actor great on the screen?" I asked meekly. "Stage training, a perfect camera face—the gift of pantomime—what?"

Murnau considered this—a smile playing about the corners of his mouth.

RESPONSIVENESS! Enthusiasm! That inner flame which shines through when they fall in with the imaginative mood of their director," he said. "It's hard to define—that is the nearest I can come to it just now."

"Of course, I prefer working with a star who has had stage training, they are often more responsive, but wonderful things have been done with untrained people. For instance the girl who played the lead in my version of "Faust"—she was quite inexperienced—but like wax—plastic! I am very proud of her. I feel that I have created something when I see her characterization in the story. Every director knows that thrill!"

"Miss Gaynor, who is playing a difficult role in "Sunrise," is wonderful to work with—so is George O'Brien. They are sensitive, intelligent and responsive. It is an entirely new role for Mr. O'Brien—a very powerful characterization, but he is quite equal to it.

"I wanted very much to do "The American Tragedy," but I am afraid that it is not for me. This story that I am doing now is a tragedy with a happy ending. It's really a tremendous story, and this city," he waved an expressive hand around at the canvas and plaster square, "is the city of 'Tilset' an imaginary city—for 'Sunrise' is

really Suderman's story 'A Trip to Tilset.'"

Murnau is a magician! He waves a wand and an imaginary city comes to life for him to photograph. Comedy, tragedy and pathos walk its streets to thrill and delight us.

WHEN he talked I felt very much like a child who watches a magician tossing globes of brilliant color in the air, juggling with them in a bewildering way. Had he dragged a white rabbit from his capacious pocket I should not have been astonished. He delights and bewilders you with his whimsy, the color of his imagination, the ideas which he dangles before your enchanted eyes.

When you talk with him you grow enthusiastic, eager—you want to tell him of all those secret fancies and dreams you have regarding life and people—for you know that he will understand.

He is the wise man of the fairy-tale books. He carries romance and drama with him. He is a great humanitarian, a keen psychologist and a dealer in screen magic. He gives you intimate glimpses into people's souls when other directors show you only their hearts.

The press agent showed us a clipping from a New York paper containing a review of "Faust." Mr. Murnau looked positively panicky.

The critic called him "the world's greatest motion picture director."

"They should not write of me like that—it's not true! And what will all the other splendid directors think!" he cried—and blushed under all his sunburn.

MADELEINE MATZEN.

John T. Murray is developing the final antics of "The Gay Old Bird," his current Warner Brothers characterization in the picture which Herman Raymaker is directing. This is the popular comedian's second appearance for the Warners. He will soon be seen in "Fingerprints" his initial co-starring film for this firm.

THE MIRACLE

(Continued from Page 1)

announced that before the performance opened last night the seat sale had already passed the \$3000,000 mark with expectations that the New York record would be eclipsed.

Mr. Gest, joyously elated over the Southland's acclamation of his efforts, has promised that before the year is out Los Angeles will see other great marvels to be conceived by such master minds of the theater as Belasco, Reinhardt, Dantchenko and Stanislavsky. Truly we are progressing as a world center of the arts.

Richard Rowland has announced the purchase of the screen rights to "The Miracle."



GEORGE O'BRIEN AND JANET GAYNOR IN "SUNRISE"



GEORGE O'BRIEN IN "SUNRISE"

UP IN THE AIR

[[LUGGAGE THROUGH
COURTESY OF ARNOLD ROSS.]]

By HELEN GURLEY



Priscilla is not always the chic Parisienne. Here she is—apache or western “rough and ready”?



Frenchy! Usually the expression doesn't indicate chic, but Priscilla Dean is chic in this sports costume of suede jacket and pleated skirt.



Lighter tonal harmonies for the short journey in the closed airplane. This is of white flat crepe, with sleeveless wisteria velvet jacket.

—“TOPICS”—Staff Photo.

WITH PRISCILLA

[COSTUMES THROUGH
COURTESY OF VILLE DE PARIS]



For the European journey what could be smarter than the top coat of diagonal weave woolen mixture with beautiful shaped fur collar.

The unusual collar of black and white calf is the dominant note in this smart tweed top coat.



Waiting for the airplane—Miss Dean charmingly models the deep shaded red leather coat. There is special airplane luggage, too.

LOOKING forward into the next few months one may almost prophecy the epoch of the airplane, pictorially speaking, since so many of the motion picture producers are beginning work upon, or contemplating the production of films the theme of which centers around that most thrilling of all mechanical inventions—the airplane.

To this sudden "rise" of the airplane into the motion picture field is no doubt due the unprecedented popularity of the plane as a means of trans-continental and of European travel. I asked Miss Priscilla Dean as to the proper clothing to wear for the airplane journey, for this will be the new problem, I imagine.

Clothes to be worn on the airplane journey? The idea at once comes to mind — heavy leather coats, woolen lined leather gauntlets, goggles, and the heavy lined leather helmet that fits closely over the ears and under the chin.

"Oh, no. Not any longer," said Miss Dean emphatically. "That idea is as obsolete as the 1908 model automobile."

Miss Dean smiled as she recalled that it was not so many years ago that milady of fashion was stepping into hand-cranked automobiles which were entirely bereft of windshields or wind diverters.

Small wonder that she felt as uneasy about a ride in one of these as many of us do now when stepping into the airplane for the first time. One can easily understand her reasons for swathing her head in motor bonnets and long motor-ing veils, and for wearing full length dust-coats.

SIMILARLY, it was only about eight years ago that the smart sport shops began to carry in stock bulky leather coats, lined with sheep's wool, and leather helmets, knickers and other accessories for the lady of fashion who wished to try her hand at airplaning. So it was that in those days the woman airplanist, attired for the journey, wore enough leather garments to protect her from a hurricane.

Of course, the airplane industry is still very young, and at the present time there are many planes without cabins making short trips from Los Angeles to Seattle or to San Diego, and in other states trips of similar distance. These planes, since they are open, necessitate the leather coat and helmet. However, there are at the same time a number of cabin planes travelling the 180 miles between Los Angeles and San Diego, and similarly, to the northern points.

But for the transcontinental trip, or the trip by plane in European countries, the traveller should be

as smartly gowned in sports costume as though she were about to stop at the Biltmore hotel for luncheon.

MISS DEAN selected from her wardrobe a smart two-piece frock of lightweight woolen, made in *tailleur* effect, with inverted pleats in the front of the skirt and with an extremely narrow kid belt held in place by narrow tabs on the pockets of the coat. The material was of a tan shade and Miss Dean chose to wear with it a tan imported felt hat with narrow brim.

"I think this would be all right," she said casually, to which I agreed with unprofessional enthusiasm. Another costume suggested by Miss Dean was of a lavender shaded *frisca* cloth, made in the smart two-piece combination. Combinations of silk and crocheted straw are being shown as the new in spring sports millinery by shops which are handling the latest in correct clothes. Felt and straw combinations are also appropriate and good at this time. A narrow brimmed hat, in a shade harmonious with the sports frock, would be ideal for travel.

Expressing the flying mode an effective model in straw is designed in helmet shape, fitting closely to the head, the helmet theme further augmented by small and tasteful

ostrich feather pompons low at the side.

IN CHOOSING a canton or crepe *de chine* dress, one would need also to select a top coat to wear with it. The heavy cantons make lovely sports frocks and are interestingly developed in shades of *chartreuse*, *moonstone* and the beige tones, featuring much hand-work.

One beautiful gown is of white flat crepe, with pleated skirt, and with wisteria color velvet jacket. The blouse is of white flat crepe with crescendo bandings of wisteria color.

Knit materials and jersey are being shown a great deal these months and are anticipated as the popular sports wear of early spring. The materials come in a variety of weaves, and brightest of colors in both jerseys.

Of the top coats the style preferred by Miss Dean is of black and white tweed, featured by a full length collar of black and white calf. A second model in which she appears to advantage is of beige diagonal weave woolen mixture, with a beautiful shaped fur collar. Beige color accessories are worn with this garment.

FOR THE more informal sports costume Miss Dean showed me

(Continued on Page 31)



An Appealing Scene from "The Demi-Bride"



NORMA SHEARER

"The DEMI-BRIDE"

A
METRO-GOLDWYN-
MAYER
PICTURE



LEW CODY

The Demi Bride Is Naughty But Nice, and Safe Enough for the Unsophisticated. Its a Type of Picture That Has Made Norma and Lew an Unbeatable Team

"THE DEMI BRIDE," is one of the most interesting pictures I have seen lately and one that will undoubtedly please every type of audience.

There is a marvelous cast which includes Norma Shearer, Lew Cody, Carmel Myers, Tenen Holtz, Dorothy Sebastian and Lionel Belmore. This group of artists is sufficient assurance of a very pleasant evening's entertainment.

THE story is a typical vehicle for both Norma and Lew, filled with light comedy touches and human interest. A brief synopsis of events follows:

Phillippe de Brideau (Lew Cody) a handsome boulevardier, with some other guests at a Parisian garden party, is watching a fencing lesson in the grounds of an adjacent ladies finishing school. Ciquette (Norma Shearer) one of the pupils, her attention distracted by Phillippe, commits several blunders and trembles to find the eye of her grim

schoolmistress upon her. In an endeavor to escape a scolding she climbs the walls, lands on top of a tea wagon and crashes through its glass top, becoming wedged in the framework. The tea-wagon begins to toboggan and heads straight for a rustic arbor in which Phillippe and Mlle Denise Armand (Dorothy Sebastian) of the Folies Bergere are having a love scene. Phillippe is catapulted into a lily pond. Ciquette pretends to be hurt and he is forced to carry her back to the school which gives her quite a thrill. For her afternoon's performance, Ciquette is expelled and arrives home in time to interrupt a tete-a-tete between Phillippe and her stepmother. The girl has jumped to the conclusion that Phillippe is interested in her, much to his annoyance. He is forced to walk home in the rain and catches a severe cold. Madame Girard, (Carmel Myers) jealous of Ciquette, calls upon him, but when Ciquette appears on the scene,

prepared to nurse Phillippe through his illness, Madame has to hide in the bedroom. M. Girard, (Lionel Belmore) believing that there is an affair between his wife and Phillippe, arrives at the young man's apartment armed with a gun. He finds Ciquette there. She tells him that Phillippe is in love with her and they want to be married. M. Girard, much relieved, gives his consent. Phillippe, disgusted at being roped into matrimony through a misunderstanding, writes a farewell letter to Denise, who promptly comes to the apartment. Gaston, (Tenen Holtz) the valet plies her with brandy and she goes into the bedroom to sleep. Phillippe, suddenly awakened to Ciquette's loveliness, finds himself genuinely in love with her. They return to the apartment to find Denise there. Ciquette rises to the occasion and tells Denise she knows all about her husband's past affairs, but when Denise has gone she turns upon Phillippe and tells

him she is going to leave him. She is amused, in spite of her anger, when he fakes suicide and finally awakening to the fact that he really loves her, forgives him and changes her mind about going.

Norma and Lew give their usual ideal performance.

Carmel Myers, with a blonde wig is simply stunning. Her scenes with Lew and Norma were splendid and she is all that could be desired in the role portrayed.

I like Dorothy Sebastian and although she had a very small part, her work was indeed convincing.

Lionel Belmore was adequate as the father.

Tenen Holtz, as Cody's valet, was the big surprise of the entire picture. His comedy was natural—never forced and you are going to have laughs galore at the ludicrous situation in which he finds himself.

The direction by Robert Z. Leonard is excellent.

I. W. IRVING

HOLLYWOOD

(Continued on Page 12)

to them. For the last two years M. H. Levee of the First National Studios has headed the drive among the studios with great success.

There is a large group of motion picture people who are investors in Hollywood property in addition to their own homes and studios. Among these are prominently noted the names of Harold Lloyd, Jos. M. Schenck, Douglas Fairbanks, Norma and Constance Talmadge, Sid Grauman, the Christies, Ruth Roland, Wallace and Noah Beery, Pola Negri, Frances Marion, the writer and her husband Fred Thompson, Jesse L. Lasky, Mack Sennett, William Horsley and countless others. In fact becoming an investor in Hollywood for a motion picture star, director, executive, writer and so on down the line has become the rule rather than the exception, and so it is the greatest thing in the world for the town that the bulk of the money earned by the production of motion

pictures is put by the people into the town of Hollywood to stay and add to the ultimate development of a great city.

(Note: The author of this article is Secretary of the Christie Film Company, Treasurer of the Christie Realty Corporation, Secretary of Metropolitan Pictures, and General Manager of the Hollywood Music Box.)

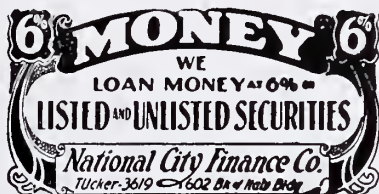
MARY AT WORK

THE ethereal Mary Philbin is shortly to do "Lea Lyon" as her next starring vehicle for Universal, with Edward Sloman as the director. Hope that this one, at least, does the brilliant Mary justice.

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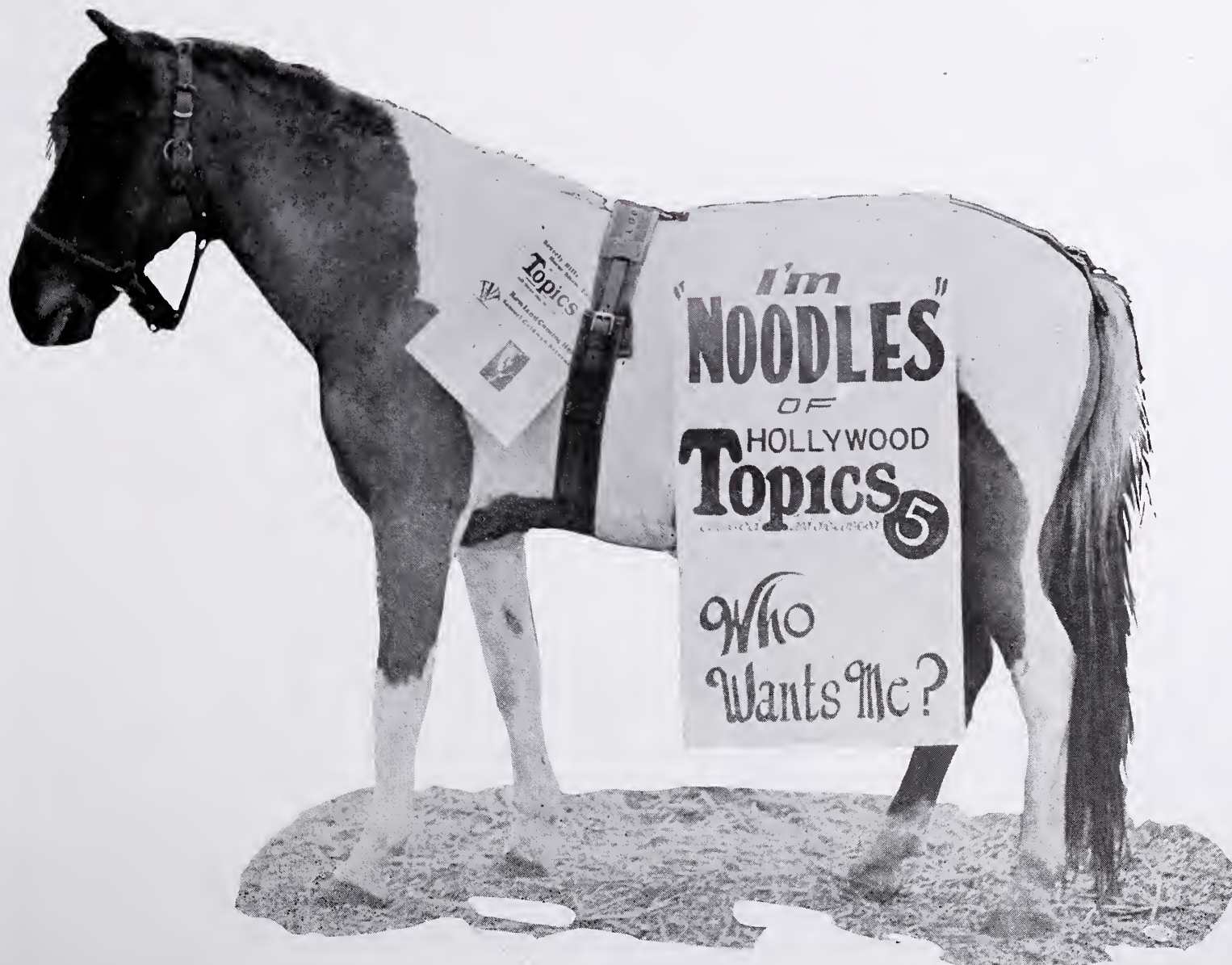
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By HELEN UNITY HUNTER

NOW that spring is upon us once more we find the women of Cinemaland turning their thoughts toward lovely light colored garments to match the beautiful California weather. After the holiday season we noticed a decided impetus toward gorgeous array. Of all the colors of the rainbow the most popular now seems to be various shades of green from the deep olive, jade, sea-green, pastel and Nile green, on into the yellow greens. They tell us in the smart shops up and down the boulevard that greens and yellows are to be very much the vogue this spring.

AT GRAUMAN'S PREMIERE

AT THE Grauman premiere at the Egyptian Friday night several gowns of simple beauty were glimpsed in the court and the lobby. Mary Pickford wore a lovely soft chiffon of the palest sea green trimmed with a sprinkling of rhinestones. Her hair was done in a soft coil low on the nape of her neck and she wore a white pony coat with white collar and cuffs. Natli Barr, recently arrived here from Europe to play in First National pictures, wore a green velvet gown of simple design and an ermine wrap while her friend,

Maria Korda, wore a satin gown of the palest blue, with rows of beads done in intricate design, and an ermine coat with white fox. Sally Rand, one of the new Wampas Baby stars, a decided blonde of dainty build, looked exactly like a lovely doll. She wore a pink dress with tight satin bodice and a skirt of layers and layers of pink tulle reaching almost to the floor. The skirt stood out with the quaint effect of a hoop skirt—rather unusual in this day of short scanty garments.

Also at the premiere was seen a sprinkling of black velvet evening gowns, some severely plain, others with a touch of white satin or rhinestones, or color. Claire Windsor wore black, Billie Dove wore black and white, Laura La Plante wore white with touches of black, Edna Murphy and Gertrude Astor both wore black velvet and Hedda Hopper wore black with a touch of pale grey.

NORMA'S GOWNS

NORMA TALMADGE was making an intensely dramatic scene with Gilbert Roland in "Camille," with Fred Niblo directing. She wore a long clinging satin robe of Nile green over which was thrown a wrap of heavy silver cloth trimmed with white fox fur. If the color could have been transferred to the screen the effect of Norma's dark hair and eyes and pale olive complexion would have made a beautiful picture.

THE EXOTIC GRETA

RECENTLY we saw Greta Garbo in a striking model of extreme cut which only one of her exotic appearance could wear. It was clinging black velvet draped on one side and held with a great rhinestone buckle just below the right hip. Done in a beautiful medallion design were myriads of tiny rhinestones, one over either side of the draped skirt. The bodice was an apron effect in front, severely plain, and the back a net work of ropes of rhinestones caught at the waist and again at the neck. Black satin pumps outlined in rhinestones and gunmetal hose completed this beautiful costume.

* * *

THE DAVIES' GOWN

MARION DAVIES was hostess at a dinner recently when she wore a black pan velvet model. The bodice was clinging, with a wide silver ribbon caught on one shoulder and brought to the waist line where it was draped in a lovers' bowknot with long streamers. A wide collar of cream colored rare French lace was the only trimming and a choker of beautifully matched pearls and a lovely pearl ring were her only jewels. Miss Davies looked like a lady from an old French painting.

* * *

GERTRUDE ASTOR'S SHAWLS

GERTRUDE ASTOR has all of her evening gowns made with a Spanish shawl to match. If her gown happens to be ivory satin, trimmed with heavy embroidery, then a shawl is made to complete the costume. If the gown happens to be metal cloth, then Miss Astor has a metal cloth shawl to match, and so on. This little matter of shawls has become quite a hobby of Miss Astor's and her friends have been called into consultation when the problem has proved too weighty to solve alone.

(Continued from Page 9)
came out," he continued. "I wanted to play in it more than I ever wanted to do anything in my life. Clyde seemed just the part for me. I suppose it is because of my previous struggles that I feel so much sympathy for Clyde Griffith, and I am grateful to the management for this opportunity. I shall make every endeavor to live up to their expectations," he concluded.

He is well supported in the cast by Ruby Rush as Roberta, Helene Millard as Sondra, Harry Mestayer is responsible for the perfect direction of the gripping, startling, daring drama, "An American Tragedy."

I. W. IRVING

Adeline M. Alvord

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SCREEN and STAGE

Attractions—What They Are—Where They Are

The CINEMA

GRAUMAN'S EGYPTIAN "Old Ironsides"

THIS big new James Cruze picture is now under way having opened with colors flying. An unusual prologue and the famous Magnascope which enlarges many of the big ship scenes are added features of vital interest. The cast of "Old Ironsides" includes such favorites as Esther Ralston, Charles Farrell, Wallace Beery, Charles Bancroft and Johnny Walker.

LOWE'S STATE "The Red Mill"

TAKEN from the great Fred Stone musical show and reported to show Marion Davies at her best. Sumptuously invested and includes a fine cast, including besides Miss Davies, Owen Moore and George Seigman, Louise Fazenda and Snitz Edwards.

FORUM

"Flesh and the Devil"

THIS wonderfully heralded Clarence Brown production opens Thursday and will not only be one of the big openings but a social event as well. It has for its two stars John Gilbert and Greta Garbo, and will no doubt have a run as long, if not longer, than the now famous "Beau Geste." This latter production ran eleven weeks at this house.

FIGUEROA

"Breed of the Sea"

ANOTHER big sea picture—this time an F. B. O. with Ralph Ince not only acting the leading role but directing it. Margaret Livingston plays opposite. Thrills galore and much of the salty sea and beautiful photography.

ALHAMBRA

"Summer Bachelors"

A COMEDY featuring Madge Bellamy and Matt Moore. Hale Hamilton ably assists in making this Warner Fabian story an interesting picture. It has to do with the escapades of girls who volunteer to console married men when their wives are away.

CARTHAY CIRCLE "What Price Glory"

STILL running gloriously in its eleventh week and pleasing everybody. Stallings' great war

play in picture form. The cast includes Edmund Lowe, Victor MacLaglen and Dolores del Rio.

BROADWAY PALACE "The Perfect Sap"

BEN LYON and Pauline Stark in which Ben tries to become an amateur detective and gets involved with beauty and mystery in the underworld. Comedy as well as melodrama.

UPTOWN

"Her Big Night"

SOUNDS interesting and is according to report. Laura La Plante is reason enough, especially when Einar Hansen plays opposite. Laura impersonates a movie star and has more than a "grande" time.

MARCAL "Remember"

HOLLYWOOD'S new first run house. Has as its first feature Columbia's big special "Remember," built around the famous song. Dorothy Phillips, Earl Metcalfe and Lincoln Stedman are the featured role creators and from reports Marcal has started off with a winner.

The STAGE

WILKES' VINE STREET

"An American Tragedy"

THEODORE DREISER'S "An American Tragedy" starts its third week in this new Hollywood theater and is doing a splendid business at all performances. The play itself caused no end of talk about town and in the suburbs, so if you haven't yet seen it don't wait. The cast comprises Leslie Fenton, Ruby Rush, Helene Millard, William Tooker and others.



HOLLYWOOD PLAYHOUSE "Alias the Deacon"

NEW laurels are being won by Berton Churchill for his splendid enaction of the leading role in "Alias the Deacon." Second week for this play at this beautiful new playhouse. Frances Underwood and Helen Ferguson are two of the important members of an exceptional cast.

MUSIC BOX

"Music Box Revue"

THE new Revue, more resplendent than ever with a great cast of comedy principals and beautiful girls opens Wednesday evening, February second. Fanny Brice is the bright particular star this time, supported by Marie Callahan, Don Barclay, Sam Ash, Charlie Howard, Edythe Maye, Elsie Lee, Myrtle Pierce, Roger Davis, Billie and Nellie Hansen and others. Staged by Lillian Albertson, dances by George Cunningham, Arthur Kay's orchestra and Homer Dickinson as Matser of Ceremonies.

BELASCO

"The Dove"

WILLARD MACK'S big New York stage success, "The Dove," is now in its third week at this house. Richard Bennett is seen in the famous lead with Dorothy Mackaye as his leading woman.

BELMONT

"I'm Sitting Pretty"

"I'M SITTING PRETTY" is in its last week as "The Fool" with Lila Lee and James Kirkwood as the leads opens at this house on February sixth. Lillian Leigh-ton, together with Roy Stewart and a corking good cast delights in the present comedy.

BILTMORE

"The Riddle Woman"

FOR Madame Kalich's second week at this house she has chosen "The Riddle Woman" as the attraction. This was written especially for her by Dorothy Don-

nelly and Charlotte Wells, and was a great success in the East when it was produced some time ago. Especially designed gowns are worn in this production which is scheduled to be one of her most unusual offerings.

EGAN'S

"Applesauce"

THE second week for this comedy, and still playing to successful houses. An unusually good cast has charge of getting the laughs and they certainly get them many and fast.

MAJESTIC

"The Ghost Train"

"THE GHOST TRAIN" enters its second week and is still the thriller of theater row. Charlotte Treadway and Ernest Wood play the leading roles and are assisted by a notable company.

MASON'S

Kolb and Dill

THESE two tried and true comedians are putting over "Queen High" at this house and doing so in no indefinite manner. Laughs, catchy music, sprightly dances and clever dialogue help make it all a great go.

MOROSCO

"The Poor Nut"

THE Nugent's very funny comedy starts here this week with Alma Tell and John Litel handling it craftily. This house is making a name for itself with the manner in which it is picking its offerings and this is just one more case in point.

ORANGE GROVE

"One Man's Woman"

THIS is the sixth week for this play and it is still making as good an impression as ever. Harland Tucker, Mabel Forrest and Claire Du Brey uphold the honors of the cast.

SHRINE AUDITORIUM

"The Miracle"

"THE MIRACLE," the gigantic Morris Gest production for which all Los Angeles has been preparing, opened Monday night at the Shrine auditorium. Lady Diana Manners portrays the role of the Madonna, alternating with Iris Tree and Elinor Patterson. Several hundred people appear in the various scenes of "The Miracle," and the auditorium has been transposed into a medieval cathedral to form the proper background for the play's presentation. "The Miracle" will remain in Los Angeles for one month.

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How Chas. Farrell Made Good

By DICK GERSON

THIS is the thousandth tale of the boy who wanted to become a movie actor.

The other nine-ninety-nine have been sadly assigned to the oblivion of broken dreams. And we must, in the daily perusal of our routine tasks, pass them lightly over. For it is a sage fact that the world is not greatly interested in its failures, but follows breathlessly the adventures of its very successful. Men and women the world over pass through life and enter the sacred world of death without having left behind them the slightest scar of remembrance, to other than their loved and near ones. They are the people if, having ever remembered, we soon forget. But there is the other class, they that have attained the elixir of the public eye and fancy. Down into history's tattered pages are their deeds recorded, and fondly and long do we cherish their memory;—be they philosopher, dentist or lawyer.

And because we have all longed, at one time or another, the achievement of public fame, we promptly envy those who, in the course of events, have attained the near pinnacle. The man who tells you that he wishes to live his life in seclusion, simply, homely, placidly,—is either a liar or a fool.

Charles Farrell is neither the one nor the other. Charlie, in fact, is one of the finest, most likeable chaps I have yet had the pleasure of interviewing. And I don't feel myself in the position of having to say this, for at the slightest mention of Farrell's name to any one of the multitude Fox employees I



Charles Farrell in "Old Ironsides"

am immediately confronted with the reply: "The greatest fellow ever." And they, too, are wholly candid and sincere.

At the present moment Charlie is nicely fixed to a long-term contract with Fox films, is gobbling the screen plums whole, and is sitting as pretty as ever a screen juvenile could sit. He is to be the forthcoming co-star of the famous "Seventh Heaven," one of the truly great pictures of the year '27, and his scintillating future is most completely assured. But Charles Farrell, in his arduous climb to the

top, has had a long, bitter struggle.

Twenty-four years ago Estelle Farrell suckled to her breast his chubby softness, and the nervous father paced the room until word of the doctor proclaimed it a boy—"bouncing and a dandy." To Cape Cod, Massachusetts, had come its first full fledged screen star.

Naively, Charlie told me that he early possessed strong histrionic desires. In the patchwork of his curly childish head he dimly entertained a vision of conquest, that grew but stronger with the passing years. But as many a million be-

fore him he was forced to swallow his wild dreams, giving full vent to the numberless inhibitions of extreme youth. It was so ordained that Farrell was to lead a comparatively drab adolescence, perhaps in expectation of the rush of events to come. That he more than atoned for such early inaction is, as they say, putting it mildly.

For years of reticent dreaming and scheming did he spend at Boston University. Through the dull print of the school text book did he picturize his to come glories in the world to make believe. The nagging of irate professors and the horrors of the term "finals" bothered him but vaguely, as he even then considered his college education as the means to an end, rather than the end itself. His crowning goal was not to be that of the erudite professional man, nor of the cabbed man of the world. Charles Farrell merely wanted to be an actor.

At the tender age of 20, and simultaneous with his graduation, Charles made his first forward gesture. With the hint of a parting tear he broke the paternal leash, left behind him home and its haunting memories, and set out on the rocky road to success—or failure.

"I joined a none too pretentious vaudeville troupe," Charlie told me, "and there acted in the capacity of everything from scene shifter to production manager. It was a wonderfully picturesque life that I led and full of quaint glamor despite all its hardships and trials. I think it was with this motley, lovable crew that I gleamed more actual experience in the acting art

(Continued on Page 30)



Charles Farrell and Mary Astor in "The Rough Riders"



Charles Farrell and George Stone in "The Seventh Heaven"



Camera!



BY PAUL H. ALLEN

A. S. C.-EASTMAN DINNER

Time, 7:00 p. m. Monday evening. The place, The Writers Club. The doings, the A. S. C.-E. K. Co. dinner and illustrated lecture on Panchromatic photography.

Without a doubt the greatest mass meeting of motion picture photographers that the history of the industry has ever seen. The extra large attendance (in addition to the wonderful dinner) shows an interest in the really modern trend of motion picture photography—Panchromatic film. While this type of film has been available for a number of years, it is only recently that its general use has started. The real reason I am sorry to state, is that it only recently has been reduced in cost to the same as regular negative. For even the better skilled, and more experienced photographers who wanted to use it, and who knew that it would advance the industry beyond all dreams of the layman, could not fight the price question past the business mis-management.

George Blair was pleased to state, "that he believed that here under this roof, tonight, we have the most, in fact nearly all of the men who are responsible for the advances of the film industry photographically. And that advance in most recent years has been one of leaps and bounds. And if we have unintentionally overlooked any of the camera craft in Hollywood, we are sorry, and only wish that there was some means that our apologies might be sent them."

Mr. Blair introduced John Crabtree, of the E. K. research laboratory; Fred Blackburn with J. E. Brulatour; Ned Van Buren, A. S. C., the Panchromatic film expert with the E. K. Co., and last but not least, the popular Perry W. Connor, who was at the same time also celebrating his twentieth anniversary as a Eastman employee.

Dan Clark, the president of the American Society of Cinematographers, in turn, introduced Mr. George Blair, a reversal of the usual procedure. Dan, too, remarked upon "the grandest gathering of cameramen, the largest that had ever been held under one roof. The meeting should be the cause of all of us making improvement in our work." He also read a telegram from "Uncle" George Eastman, accepting an honorary membership in the society. It was

a brief and business-like wire. He then introduced to the assemblage the speaker of the evening, Dr. Hickman of the Research Laboratory.

Dr. Hickman gave a thoroughly interesting lecture on Panchromatic film. First giving a brief discourse on the physics of light and color. Followed by a more detailed illustrated lecture of comparative results on regular and panchromatic negative films. He carefully brought out the fact that in panchromatic photography we must concern ourselves mostly in the question of color contrasts, photographically. For most part his illustrations were taken from the book, "The Photography of Colored Objects." His remark that "we have the picked beauties of the world," caused the first break in the rapt attention that the men assembled gave throughout the entire evening. Oh yes! Righto!

Then followed Ned Van Buren's film of comparative shots, alternating between regular and panchromatic film, and pan with filters. But the real surprise of the evening was the wonderful demonstration of what can be secured with incandescent illumination and panchromatic film without a filter. The subject used was one which we would usually fight shy of, that of a room decorated for a Hal-lowe'en party, with lots of orange and black paper dogagits. These with the regular film were just like so much black velvet, but oh boy! When he put the panchromatic film in the camera, the result was the same as of an arc lighted set with a K-3 correction. This was the outstanding feature of the evening to me.

The following names were all that I could get among the many familiar faces in evidence. There must have been easily 250 men there, so if I overlooked you in the list, please remember that I was only one person and with darned little light to write with for the most of the time, and when there was light there was too much good food in front of me to write except between courses.

Leland Lancaster, Sol Polito, Dan Clarke, Ira H. Morgan, David Gobbett, Bill Thompson, Eddie Roscam, Frank Good, Eddie Snyder, Bill Beckway, Joe Walters, Roy Davidge, Frank Garbutt, Sam Landis, Walter Griffin, Arthur Edeson, Louis Physioc, Charles Schoen-

baum, Harry Hallenberger, Guy Wilky, Roy Palmroy, Reggie Lyons, Bob Roberts, Gordon Pollock, Jules Cronjager, Gilbert Warrenton, Paul Perry, Harry Perry, Eddie Gillon, John Nicholas, Lucien Andriot, George Benoit, Lyman Broening, J. O. Taylor, Charles Rosher, Park Reis, Ray Reis, Joe Aller, Charles Biglow, Chet Lyons, Pan-kro Deitz, Dev Jennings, "Doc" Travis, Carl Struss, Billy Tours, Carl Weiden, Charles Clarke, Bill Daniels, Johnny Mescal, Jackson Rose, Donald Crisp, Ray Binger, Rolla Flara, Jimmie Howe, John Seitz, my good friend Abe Scholtz and Ye Editor, and it was about this time that the lights went out and I couldn't rubber any more to see who was who. I think I can add that a good time, an instructive and enjoyable evening was had by all, no fooling.

Charles Rosher and Arthur Edeson made the entrance of the evening. Late as usual.

"Doc" Travis, the man who gave me my first opportunity in the profession, was there and one of the most interested of the onlookers. He has just finished the Akley stuff on Johnny Hines picture, "All Aboard."

Abe Scholtz, who happily combines ranching (leghorns) with De Brie Hi-Speed and other specialized camera work, was looking fine.

Leland Lancaster, who for several years has been with the Pickford-Fairbanks organizations in an unique position as negative "over-seer," is now with Rothacker-Aller.

The blue glass turned amber, as it were. Thanks George, both of you.

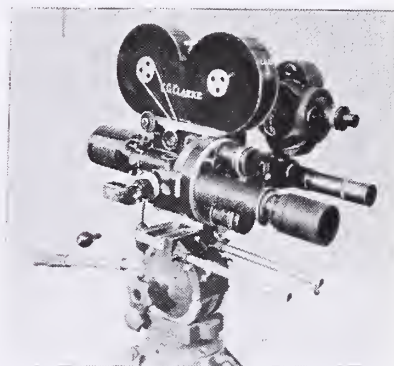
Dave Gobbett fixed it up so I got two "seegars," he used Green Room Club Beefsteak Dinner methods. Quite effective.

Paul Perry was there too, he's been on "Wings" for so long, he's darned near sprouted a pair.

HOORAY! MORE HELP

In the studio section issue of the Exhibitors Herald, T. O. Service heads an article, "It's Time Cameramen Were Signing Their Stuff."

He has an idea, but at the present time I cannot see the practicality of the suggestion. This is it; to actually photograph the signature of the cinematographer on the first and last scenes of the picture.



CLARK'S COMBINATION CAMERA

Charles G. Clarke, A. S. C., has combined a standard Bell and Howell camera and an Eyemo, and mounted the combination on a Hoyer tripod head. This gives him a camera unit making two images of the same subject at the same time, with different focal length lenses. The Hoyer head giving him a vastly improved "free-arm" camera mount, and a camera with 400 foot magazines to do his follow stuff. This is one of the most workman-like jobs of duo camera mounting that I have seen.

CAMERASPENDENT

In a recent issue of American Photography attention was directed to the fact that the weekly cameraman was never given credit for his work, except on very rare occasions. During the early days of the late war I was the chief photographer and assistant editor of the Cinema War News Syndicate, and one of the innovations that I caused to be put in force was the crediting, on the titles, of the name of the photographer. And it was at this time that I coined the word Cameraspendent. Even yet it seems to me to be the only single word that explains just what is a news weekly motion picture photographer. This credit line was continued throughout the life of the Cinema News Weekly, and the organization was broken up only by the various active members going into the various branches of the service.

LITTLE STUDIO JOURNEYS

By PAULINE HAMMER

Dolores Costello

DOLORES COSTELLO made an exquisite picture seated in the garden of a beautiful old Spanish Mission. She is starring in, "The Million Bid," a story of early California, and she looked the very incarnation of old Spain in her quaint costume of bygone days, with her lovely hair piled high on her head.



DOLORES COSTELLO

Miss Costello told me that San Francisco is the real heroine of the story and the earthquake of 1906 the true hero, as it comes just in the nick of time to save the girl (Dolores) from the villain's clutches. The picture is directed by Alan Crosland, and others in the cast are Charles Mack, Anders Randolph and Josef Swickard.

* * *

Hedda Hopper

HEDDA HOPPER arrived on the set of "Matinee Ladies" looking very sophisticated and fascinating in a clinging gown of pale pink brocaded chiffon (the very latest thing, my dear). She is playing a "cradle snatching" role and she loves it—just eats it up. "This is the gown I wear when my prey escapes me," she confided. Personally, I can't imagine anyone—infant or otherwise—very anxious to elude the alluring Hedda for long.

* * *

Billie Dove

MY VISIT to First National was made worth while when I came upon a thrilling love scene being rehearsed between Billie Dove and Ben Lyon. Billie looked exquisite in a close-fitting white satin gown, as she was clinging to the stalwart figure of her screen lover.

I hear that Miss Dove is being groomed to take the place of several of the dramatic stars that are leaving the First National fold. Under the guidance of such a genius as George Fitzmaurice we may expect great things of Billie.

* * *

Vera Veronina

I MET the new Russian actress, Vera Veronina, over at Lasky's. Our conversation was, necessarily of the briefest, as she cannot speak a word of English—and my knowledge of Russian is very limited to say the least. Miss Veronina (the accent is on the "o") is an unusually good looking blonde with lovely brown eyes. She has an important role in "Soundings," a picture taken from the novel by Hamilton Gibbs, starring Lois Moran.

What with Russians, Germans, Poles, or what have you, the Lasky lot sounds like a modern tower of Babel, when they all start talking in their native tongues.

* * *

Clara Bow

IF "IT" includes pep, then I agree with Madam Glyn—Clara Bow has plenty of it. When I came on the set of "Rough House Rosie," Clara's latest, that young lady had just knocked out six opponents in an elaborately fashioned boxing



CLARA BOW

ring set up in the middle of a cafe scene, and was loudly being proclaimed the victor. The victor and the vanquished then arose and executed a very clever dance for the benefit of the cafe patrons. Here is one picture that is well named, I never saw such a cyclone of action and energy as the petite Clara—on stage or off.

May McAvoy

I FOUND May McAvoy surrounded by an admiring group of men. She made a bewitchingly pretty cigaret girl—yes, you've guessed it—another movie cafe scene. Joseph Diskay, the noted Hungarian singer had just been presented to her. Someone immediately asked him to sing "Roses of Picardy," but with



MAY McAVOY

a deep bow to the tiny star, and with an inimitable accent, he said, "Miss McAvoy inspires me to sing, 'I Saw Your Eyes, Your Wonderful Eyes.'" With this for an introduction he began, and never did a singer have a greater inspiration than Mr. Diskay with Miss McAvoy's gorgeous eyes smiling up at him.

* * *

Olive Borden

OLIVE BORDEN, the dainty little black-eyed Fox star left last Friday for the eastern studio where she will begin work on "The Joy Girl" adapted from the Saturday Evening Post story of the same name by May Edington. A big crowd of friends were down to the station to give Miss Borden a royal send-off.

* * *

Pola Negri

POLA NEGRI starts work next Monday on "Confession," an adaptation of the play by Ernest Vajda. The picture cannot be released under this title because of some technicality—or other, so the powers that be are trying to find another title as interesting, which will be quite a job, I should think.

Aileen Pringle

I SAW Aileen Pringle crossing the lot the other day in a most peculiar costume. She had on a stylish looking leopard skin coat, but underneath this I caught a glimpse of a long white be-ruffled garment. What on earth could it be? Upon closer inspection I found that she was wearing one of those alluring starched nighties of the "Gay Nineties," fashioned for service only. No wonder the Puritans proclaimed it a crime to display women's undergarments. They were right.

Miss Pringle is wearing this fascinating garment in "The Branding Iron" on which she was working with Lionel Barrymore when I arrived upon the set. The scene was laid in a shack in the frozen north—you know the kind. Barrymore entered the set with much snow on his coat and a mean look in his eye that boded ill for poor Aileen. Looked to me as though that gal was in for a bad time—and I couldn't wait long enough to see if the hero arrived in time.

* * *

Norma Shearer

NORMA SHEARER has at last made the momentous decision and "Old Heidelberg" is no longer



NORMA SHEARER

without a leading lady. Norma probably realized that any part was worth while that gave her the opportunity of working under the direction of Ernest Lubitch.

Lubitch, by the way, celebrated his thirty-fifth birthday last Saturday with an informal party at his lovely Hollywood home.

(Continued on Page 29)

DO YOU
REMEMBER
WHEN-



Earl Metcalfe
Ormi Hawley
Edwin Carewe



Ethel Clayton
Earl Metcalfe

Earl Metcalfe - William H. Turner -
William Cahill - Arthur Mathews



John Ince - Ormi Hawley - Earl Metcalfe



Mark Swan - Billie Reeves - Earl Metcalfe



Edwin Carewe - Earl Metcalfe



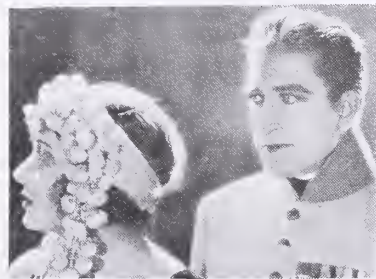
Ormi Hawley - Edwin Carewe - Earl Metcalfe

Previews-Reviews - Views -



"The Lady in Ermine"

CORINNE GRIFFITH, our ever lovely orchid of the screen, appears as enchantingly beautiful as of yore but is here given little opportunity to demonstrate aught but her ultra-pulchritude. Rather impossible story material badly handicaps an otherwise splendid cast.



Jimmy Flood gets good work out of Francis X. Bushman, Einar Hanson, and Ward Crane and presents a generally entertaining picture to the none too discriminating. But Corinne's fans might go home muchly crestfallen, over this one.

D. G.

"Summer Bachelors"

"SUMMER BACHELORS," with Madge Bellamy, Alan Forrest, and Matt Moore as the principals, is a pretty poor excuse for an evening's entertainment. This picture was adapted from Warner Fabian's "gem" of literature of the same name, so one really shouldn't have expected much. "Summer Bachelors," I might add, are those men



whose wives hie themselves to cool resorts, leaving their poor husbands to the mercy (?) of the city. Things get awfully complicated until Alan Forrest obligingly saves the picture—and Madge's future by turning out to be the real thing in bachelors.

P. H.

"ONE INCREASING PURPOSE"

IN "One Increasing Purpose" Edmund Lowe does some of his best work, while to see Lila Lee in



the leading role opposite him was indeed a pleasure. The entire cast is a splendid one and each member makes the most of what is at his or her disposal. Josef Swickard again brings to mind the question, "Why such a meagre role for one so capable?"

In summary I would say that, although the story, as transferred to the screen, lacks the strength the title would imply, the cast is good. It is a clean picture, and one leaves with a good taste, and the thought of having enjoyed "something different."—H. M. T.

"The Show"

METRO-GOLDWYN and Tod Browning here evolve one of the most unique—and mediocre—pictures turned out on that prolific lot for many a day. Tod has attempted to capitalize the bizarre and unusual, but succeeds only in leaving in his public's mouth a morbid, bitter taste. John Gilbert makes the most of an unsympa-



thetic and beastly character that wins instantly with the audience. Renee Adoree is nicely adequate in a rather straight role. Lionel Barrymore makes an excellent heavy. But its general depression weakens the entire film.

D. G.

BUSY BRIDE

HAVING scarcely shorn herself of the hurdy-gurdy and enchantment of bride-dom and its cares, charming Marion Blackton—life partner of Gardner James, you know—is now writing the scenario for "Becky," featuring Sally O'Neil in the title role.

"REMEMBER"

HERE Director Selman takes the weather worn theme of the faithless but precocious and flapperish little sister who steals away her reticent big sister's sweetie from her—and then repents of her infamy at leisure and lachrymose. But, with a novel dramatic twist,



he makes you like it. Dorothy Phillips is stunningly sweet and effective. Earle Metcalfe is consistently splendid—a real trouper. Lola Todd is a pretty eyefull, but an uneven actress. Smashing climactic moments will make you love this—hugely.

D. G.

"The Blonde Saint"

LEWIS STONE and Doris Kenyon are the stars of this rather uninteresting drama, taken from Stephen Whitman's story, "The Isle of Life." The plot rambles over quite a lot of territory but never manages to strike a realistic or telling climax. Lewis Stone had but little opportunity to do



good work; Miss Kenyon less. Gilbert Roland showed to advantage and Ann Rork got the most out of a small part. The other characters were but passable. Sven Gade was most certainly not up to form in his direction on this picture. Sam Rork presented the picture in connection with First National

G. T.

Vaudeville

ORPHEUM

WILL MAHONEY, who made such a "hit" with Orpheum fans last week, remains a second week. Irene Ricardo will present her "Whoa Pagliacci"; "Before the Bar" will be offered by Frank Hurst and Eddie Vogt. Others on the bill will be the Di Gatons with their dancing and Jean Bedini will juggle deftly and well.



HILLSTREET

COMEDY will headline the new Hillstreet program, William and Joe Mandel offering their comedy sketch, "Bill Sykes." "Brother Bill," starring Jack Norton, will be another mirth provoker. Cansino and Stoneburn and "The Hattery" will also feature. "Exit Smiling" will show on the silver sheet, starring Beatrice Lillie.

PANTAGES

LOVERS of Hawaiian music have an opportunity to satisfy their wants on the forthcoming Pantages bill which will headline Prince Lei Lani and his Hawaiians. Lydell and Mason in "Old Cronies" promise good entertainment while Tom Mix and Dorothy Dwan offer "The Canyon of Light."

JOBY ON THE JOB

IT SEEMS, that on going to print last week, we missed the important fact that little Jobyna Ralston has been just added to the cast of Lasky's "Wings." A last minute inspiration that doesn't get handsome Richard Arlen a bit sore.

Now does it, Dickie?

FOREIGN LUCK

NICHOLAS SOUSSANIN, Russian film artist, has gone from just one big picture into another. Having but finished in Pola's "Hotel Imperial," he is now doing the sympathetic part of Simonson in Tolstoy's powerful "Resurrection."—Edwin Carewe, Inspiration. Some guys get all the breaks.

KAFE KAVORTINGS of LASS KNIGHT



THE MONTMARTRE

BEING a gay chevalier every night is the fate the Gods have decreed for us. It is a pace that kills or thrills, the wise ones whisper—so far it's been only thrills. Maybe it's because we have a celebrity complex that we find the Montmartre so diverting. Last Friday, after the premiere at Grauman's Egyptian, it was the most exciting spot in Hollywood. William DeMille was host to a party of ten, B. P. Schulberg had a party of eighteen, Joseph Von Sternberg had Max Reinhardt as his guest, and there were many others.

* * *

THE week-end fashion show and matinee dansant on Saturday was well patronized by a number of film celebrities giving parties. Constance Talmadge and her husband, Captain Alastair McIntosh, entertained Mrs. Vincent Astor, Mr. Vincent Astor Kruger and Mr. Edmund Goulding. Miss Talmadge wore a tan sport skirt with a green suede jacket. A black sport hat completed the outfit. Mrs. Astor was charmingly attired in a raspberry shade sport dress.

Mrs. George Shaffer entertained

Dr. and Mrs. Halford J. Morlan, internationally known game hunter. Mr. and Mrs. Rupert Hughes lunched together. Dr. Max Reinhardt was the guest of Mr. and Mrs. Joseph Van Sternberg. They renewed their acquaintance which started in Germany several years ago.

Phyllis Horn lunched with Charlotte Merriam. Lottie Pickford had as her guest Mrs. John Patrick. Bessie Love lunched with Victor Fleming. Hedda Hopper, looking very stunning in a white coat with a pink sport dress underneath, entertained Mr. and Mrs. Raymond Hitchcock. Joan Crawford lunched with Shirley Dorman. Jane Winton entertained Minna Wallis. Among the other young women who entertained were Lady Middleton Brown, Colleen Moore and Dorothy Dwan.

At the bachelor's table were glimpsed the following: Nal Nalles, Whitney Williams, Jimmy Starr, Rockliffe Fellows, Harry D'Arast, Bob Tribby, Walter Tennyson, Harprier, Robert Frazer, Edward Earle and Frank Beal.

* * *

SATURDAY evening Billie Dove entertained with a dinner party. Her guests included Irvin Willat,

Ben Lyon, Jane Winton, Mr. and Mrs. Lloyd Hughes, Dorothy Manners, Charles Kenyon, Montague Love, Marjorie Hallis, Mr. and Mrs. Bill Russell. Miss Dove was the Montmartre guest of honor and acted as judge of the dancing contest, awarding the cup to the winning couple.

* * *

It seems that Constance Talmadge and Captain Alastair McIntosh have been entertaining all the notables this week-end as Saturday evening they had as their guests Lady Diana Manners, famous English beauty; Mrs. Vincent Astor and Mr. Vincent Astor Kruger. It was Lady Diana Manners' first glimpse of Hollywood cinemaland night life and she seemed to enjoy the dancing contest very much. She looked stunning in a black velvet dinner gown with a wide black hat. Mrs. Astor wore a gray dinner gown.

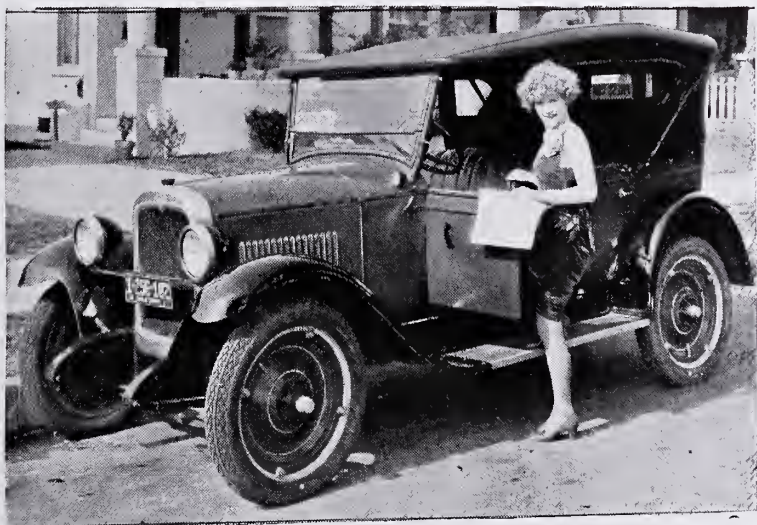
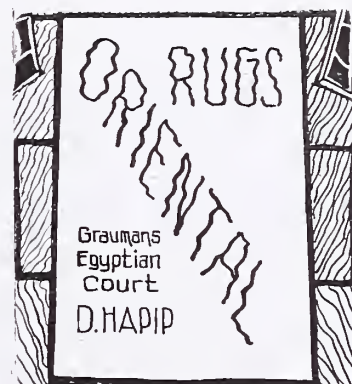
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AT THE COCONUT GROVE

SOME knights are gallant some nights; others aren't ever gallant at all, depending of course, on the kind of a night it is and the kind of a knight you are. Tuesday the Coconut Grove was the scene of much gallantry. There were so many famous knights and their ladies fair! And sometimes it was merely the lady fair who was famous. Being very partial to golden tresses (all the story-book heroines have 'em) we glanced with favor on the William Randolph Hearst party which included such alluring blondes as Marion Davies, Mae Murray, and the equally famous brunette, Madame Elinor Glyn. (Continued on Page 29)

THE JOY BUNGALOW

"THE CHIMNEYS" is the appropriate name of Leatrice Joy's beautiful home in Beverly Hills. A bungalow of nine rooms, the winsome De Mille star's new domicile has seven chimneys. After several weeks vacation following the completion of "Nobody's Widow," Miss Joy is preparing to start work on "Vanity," her next De Mille feature, which Donald Crisp will direct.



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The Beauty Secret

In An Interview With a Beauty Specialist
Helen Gurley Discovers An Axiom Of
The Fountain Of Youth

ALL women are beautiful. This is no ideal from some new Arcadia, but a sound commercial theory upon which a college graduate is today building a successful business edifice.

When Harry L. Siegelman graduated from the University of Pittsburgh, college of Pharmacy, he had no idea that one day he would become a "beauty expert," capable of offering advice on stage and street make-up for motion picture celebrities. Much less, did he have any idea that he would be the inventor of a make-up that has been declared ideal by these same motion picture and stage stars.

While at college he studied pharmacy, chemistry and medi-



GERTRUDE OLMSTEAD

It was especially through his friendship with Jean Hersholt and the late Wallace Reid, who wished for more natural screen make-up that Siegelman hit upon the idea of experimenting until he perfected a make-up which would not only be a beautifier for the street but which would also take the place of grease paint powder and cold cream, for stage work.

After seven years of experimentation with creams and the various ingredients which go into the composition of skin preparations, he perfected a liquid which he called the perfect make-up for street, screen and stage.

Success isn't achieved in a day or even in a few months, but the popularity of this newly discovered make-up gradually grew, as one actress recommended it to another. It is by these round about means that success and failure—are broadcast.



LEATRICE JOY

cine, and later, upon coming to Hollywood, he became manager of the Kress Drug company, which had several branches here at that time. It was while he was occupied in this manner that he came in contact with those performers who are continually in the public eye. The camaraderie of Hollywood evidenced itself once more, and many of these celebrities became his personal friends, dropping into the store to visit with "Harry" Siegelman. He noticed that on the warmer days both actresses and those people not connected with the stage, felt uncomfortable and complained that their make-up "wore off."

They told him they wished they didn't have to powder so often.



JULIA FAYE

Leatrice Joy, Julia Faye, Gertrude Olmstead, June Norton and other film luminaries as well as stars of the stage patronize this little shop on Hollywood boulevard. Siegelman has on his register the names of hundreds of film and stage representatives, both men and women, who are his customers.

The make-up itself is a liquid, in all shades to harmonize with the color pigments of the skin which is to be applied with the fingers or with a sponge. Applying grease paint is like putting on a mask, but with a make-up of this sort, Siegelman says, a natural effect is achieved, just as though you wore no make-up at all. It is composed of pure ingredients with an excellent astringent and skin cleanser. It has the remarkable property of staying "put" for a whole day or for all evening, and may be removed with soap and water. During the process of removal with soap and water the astringent and cleansing qualities do their work.

Liquid powders are common cosmetics but a liquid which may be used with equal success for stage, screen and street, does seem to be "something new."

Editor's note: Mr. Siegelman will be pleased to answer any queries on make-up. Address: care of Ho'lywood Topics.

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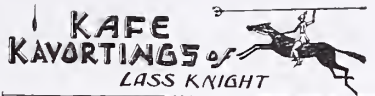
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(Continued from Page 27)

THE AMBASSADOR

ON Sunday eve while on a chivalrous mission at the Ambassador we had a clandestine glimpse of a very, very distinguished dinner party, being held in the India Room. Mary and Doug, Louis B. Mayer, Sid Grauman, Milton Sills, Richard Barthelmess and Conrad Nagel were among those present. It was, we were informed, the preliminary to a business meeting.

* * *

THE PLANTATION

WARY though we are of tournaments we walked right into one at the Plantation a few nights ago. Black Bottom, and so on and so on. A dancing contest, if you please. The music was—well, the kind of music that's responsible for everything that is jazz in the way of dancing. Evenings at the Plantation affairs are always at a high pitch. If you are a real Modern Knight you ought to enjoy sitting at one of their round tables some time or other.

Studio Journeys

(Continued from Page 24)

King Vidor's Mob

MGM HAD many unusual visitors on their sets, from Princes of the Royal Blood to world renowned athletes, but something new under the sun turned up the other day. While King Vidor's company was on location up at Hollywood Beach shooting a picnic sequence of "The Mob," a big whale cruised in to the second line of breakers to spout a welcome to the actors. Work stopped as everyone dashed down to greet this most unusual onlooker. The world is certainly becoming movie when even the fish become fans.

TEUTONIC INVASION

A SERIES of Producer's Distributing Corporation pictures are soon to swing under way in the dear old Fatherland—Germany. A producing company has already been formed in Berlin, and actual camera work has just started. Such splendid development, on the part of P. D. C. is soul and mind gratifying; and more power to them.



"OH! SO EXQUISITE!!!"

Says Laura La Plante

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104 South Vermont

(Continued from Page 22)

than I could possible have attained elsewhere. On off days when some leading man took sick—or drunk—I was unceremoniously thrown into the breach and told to do my darnedest. There were times when the result must have been highly ludicrous, verging on the ridiculous, but I was forced to carry on, nevertheless. There was to be no turning back, no cringing return home. For the simple reason that I had to succeed—I did. But even after the first flair of triumph I found the path as rugged as ever. So finally I broke away from the old gang, worked my way to California, trekked out to Hollywood, and there I was—and here I am. But at that time with only a meager handful of money, not the slightest deal 'lined up,' and only a world of youthful enthusiasm to act as any sort of helping guide. Gee but I was scared in those days;—and lonely."

We can readily feel the pulse of the boy's dreary plight. For more than two monotonous years did he wearily walk the rounds of the far scattered studios. Funds grew low and his spirits lower, but it meant work or starve. Charlie tells me that there were days when his three meals had to be rolled into one,—that one consisting of coffee—and—. That there were vacuous, hopeless days when life didn't seem half worth the living, and when his Utopia seemed as far flung and unattainable as the chaste, cold moon.

Three years ago the boy landed his first screen job, that as extra in a King Vidor special, at the old Metro lot of bygone days. But this first experience was followed by days, weeks, and months of lone wanderings and tedious waitings in block length lines;—made up of other juvenile aspirants to screen fame. Almost laughingly Farrell tells me of the times that he was "just one of the boys" in the mob scenes of "Scaramouche" and later "The Hunchback." An "extra" among thousands of similar unfortunates in the making of these pretentious pictures.

When George Fitzmaurice, the brilliant Frenchman, was casting a discerning eye over a list of unattractive prospects to do an important "bit" in Pola Negri's first American made film, his gaze became focused somehow upon Charles Farrell. And so it was that Charlie got his first real "break" in "The Cheat." And on the strength of this he was signed to a six months' contract by the then budding Warner Brothers. "But I was so plain bum that they gladly canned me at the expiration of the term," laconically avers Charlie.

Next in order came a trial with Mack Sennett and his hilarious pie-slinging crew. With a natural bent for spirited humor Farrell did nice-

ly the small parts assigned him, and at last the path seemed clear, when arose out of nowhere a heated argument with an important man on the Sennett force, and Charlie once more found himself looking for work.

And despite the experience he had by now gathered he found the task as difficult as ever. And came more days of sweat, hunger and heartache. And then Fox wanted him for a minor role in "Sandy." He took the part and did his work well.

Fox then signed him to a long term contract!

Jim Cruze noticed his work in "Sandy," thought the lad immense, insisted on him for the juvenile lead in "Old Ironsides," Fox loaned him out, Charlie started work on the Paramount special, did the part splendidly,—and Charlie Farrell was a "made" man.

Just like that, — only much quicker!

Vith the completion of "Old Ironsides," Lasky prevailed upon the Fox bunch to let them use him for "The Rough Riders"—the story of the life of Teddy Roosevelt. Camera work on that took its final click about a month ago and now Charlie is doing his first big part for the company to whom he is under contract. The picturesque young Apache in "Seventh Heaven," under the able Frank Borzage.

And this is the story of Charles Farrell and his dramatic rise to the heights. After years of pain and tribulation success came with a whoop and a rush, but Charlie has cautiously kept a level head on his broad shoulders and ought surely to profit by such sanity. He is not the slightest bit conceited.

Thank Heaven for small favors!

GERMAN THIEVERY

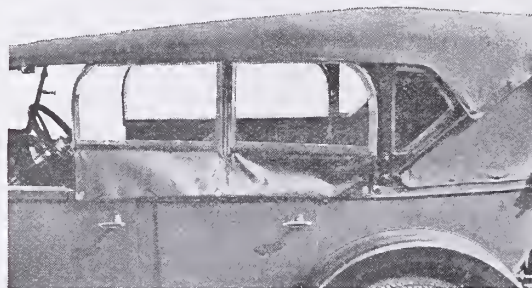
LYA DE PUTTI, German siren of "Variety," and other fame, has finally set the palpitating heart to rest with her signing with DeMille-Metropolitan. Her first effort for them will be in the lead opposite Joseph Schildkraut in "The Heart Thief." Odd enough, her debut with UFA was in the enaction of the identical part she is now to do for Cecil and boys.



Georgia Hale Free to Pick Her Roles

"THERE comes a time in every actress' life when she desires to play only those parts which are her liking and which suit her temperament and personality Georgia Hale, who rose to overnight fame because of her remarkably realistic performance in "The Salvation Hunters" seems to

have arrived at that state. Like many another actress in Hollywood, Miss Hale, considers a great dramatic artist by most critics, has been miscast in several of her more recent Paramount pictures—but now that she has terminated a long term contract with Famous Players-Lasky she intends to free lance for a while to "Feed her Art" and not "her appetite" as it were!



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PRISCILLA DEAN

(Continued from Page 17)

a smart suede jacket of deep green, with knitted trim. This was to be worn with a tan pleated skirt and with small round French cap.

SHOES, of course, would be of the semi-sport type. One would not wear a spike heeled slipper on such a journey, any more than one would wear a wide brimmed "floppy" hat. Many prefer the sports oxford or the sports pump with brass buckle and the heavier welt sole. This latter type is modeled after the old Puritan style of shoe and would be most attractive in brown leather, worn with a light woolen sports frock in a tan shade.

SPECIAL lightweight luggage is manufactured nowadays for airplane travel. The suitcase is called the "airplane case" and is a 28-inch bag made of moulded veneer wood and russet leather. It is exceedingly light in weight and this is one of its advantages, for airplane express rates, above a certain limit, are by the pound. This case is made with rounded corners and is fitted with a removable tray. The top tray is equipped with two compartments, one at each end, with a space between for incidental articles.

FOR THE short ride in the plane without cabin, Miss Dean chooses a full length leather coat of a deep shade of red. Another which she selects is of a beautiful shade of dull black, with grey tweed trimming in which an orange thread predominates. The coat, which buttons closely at the throat,

is lined in orange color jersey.

"Very probably," said Miss Dean in closing, "there will be many distinct changes in airplane dress styles and they will come often. Every new condition brings in its train vital changes in everything connected with that condition. Tomorrow these particular styles may be not only passe but ridiculous—can you imagine"? which statement is always interesting news for the modiste.

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Featured Cast Chosen for "Back to God's Country"

"**B**ACK To God's Country," the famous James Oliver Curwood story, which is to be brought to the screen by Universal, under the direction of Lynn Reynolds, will embrace a cast of many of the best

known actors in the industry.

Among those who have already been chosen for parts in the great epic of the northwest are, Renee Adoree, who will play the role of Nancy, Robert Frazier, who will play "Peter Keith," and Walter Long and Mitchell Lewis, who will play featured supporting roles.

"OH,
BOY!
BUT
IT'S
GOOD"

Says
JOAN CRAWFORD,
M-G-M Featured
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Vol. 1—No. 11

WEEK ENDING SATURDAY, FEBRUARY 12, 1927

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Hollywood Topics, Inc.

GILBERT-GARBO MARRIED



INSULT AND INJURY

The Editor of Hollywood Topics recently received a letter from a film person, claiming that I had not only insulted but had injured him in the eyes of his producer. That his standing as a star was also jeopardized by a constructive criticism in a recent issue of Hollywood Topics.

I was also informed that unless I retracted the statement made regarding his histrionic ability I would receive "bodily injury" from his hands.

The only reason I do not publish the letter is on account of the filthy, degenerating language used. What I should do is to turn it over to the proper authorities and let the signer do a little worrying, but I'm not going to do this. Instead,

(Continued on Page 2)

JACK DEMPSEY RECOVERS

JACK DEMPSEY'S plans for beginning training to ascertain whether he considers himself fit for a ring comeback are taking shape again now that he is rapidly recovering from his blood poisoning. His general condition is reported to be greatly improved and the swelling in his left hand and arm has practically disappeared. Dempsey's wife, Estelle Taylor, and a trained nurse have been in constant attendance and as yet the physicians have not allowed him to eat any solid food.

BARTHELMESS INJURED

IN TENNIS PLAY

RICHARD BARTHELMESS was removed to his home last week from the Sylvan Lodge Hospital, where a fractured bone in his left foot was reduced last Sunday. With Dallas Squires and other guests he was playing tennis when an unusually difficult play threw him off balance and wrenched his foot painfully. He was removed immediately to the hospital and given surgical aid by Dr. Louis Regan.



Famous Film Star and Greta Married Last Friday at Santa Ana is Rumor.

Romance Started While Working in "Flesh and the Devil"

RUMORS that will not down are circulating throughout the film colony that John Gilbert, Metro-Goldwyn-Mayer star, and Greta Garbo, his temperamental leading lady of "Flesh and the Devil," were secretly married last Friday at Santa Ana.

Propinquity will do much to foster the spirit of romance, especially in two such emotional characters as Mr. Gilbert and Miss Garbo. When one considers the growing love scenes in "Flesh and the Devil," one does not wonder that play acting became actuality away from the studio, with marriage as the natural reaction.

Verification of these reports from Mr. Gilbert and Miss Garbo was impossible, as both refused to talk.

EDWARD J. MONTAGNE, chief of Universal's scenario department, is dividing his time between his editorial desk and collaborating with Director Edward Sloman on the script for "Lea Lyon," scheduled to be one of Universal's big specials for 1927. Mary Philbin is to play the starring role.

The Biggest Show on Earth

Sid Grauman to Spring Big Surprise

T.N.T.

I'm going to give the gentleman? a chance to "whip me within an inch of my life," as he threatened to do. If he will name the time and the place, I'll be there with bells on to accept defeat at his hands, providing he's man enough to administer said thrashing. I don't like to fight, never did, and always have believed that a good run was better than a "bad stand," but I'm dam'd if I'll allow this moron-type of film humanity to get away with his bluff.

And that's that!

* * *

EXALTED ADVERTISING

It seems that the producer of "One Man's Woman," now playing at the Orange Grove Theatre, is trying to cash in on certain adjectives pertaining to the type of show he has to offer to the public. Huge display type reading: "SO HOT IT BURNS HOLES IN THE ASBESTOS CURTAIN," or words to that effect, greet you on the billboards.

Advertising of this type is so putrid that it smells bad and will cause, in time, certain censorship laws that will abolish such marvelous literature.

If the right kind of a show is put on, you don't need to resort to such vulgar methods of expression.

* * *

COMPANIONSHIP

In glancing over one of the Sunday papers I came across an advertisement that read: "A position as companion or housekeeper wanted by a woman of intelligence, refinement and ability. Am thoroughly experienced in beauty culture, massage and dietetics." She gave her name and address. Then I discovered it was an old family friend from Chicago. Financial reverses with the death of her husband and the responsibility of children had caused her to apply for work. If there are any Producers, Directors or Stars who require the services of one of the sweetest and most refined women in their home, here is an opportunity that shouldn't be overlooked. It will pay you to investigate it. * * *

PHILOSOPHY?

Pretty Dorothy Dwan, otherwise a sweet, charming girl, was quoted the other day as saying that she wishes she were an extra again. And that the responsibility of playing leads with Tom Mix, Jason Robards and Ken Maynard was too great a mental strain for any girl to undertake.

(Continued on Page 20)

HUGH ALLEN

ONE of the younger generation of leading men who is coming to the fore and coming fast is Hugh Allen. Hugh started as secretary to a moving picture producer, having been the employ of the Cunard S. S. Company prior to that. This producer made a couple of two-reelers and Hugh went along to New York when they negotiated the release. This gave



HUGH ALLEN

him the "movie bug" and upon his return he crashed the studios as an extra. After several months of this June Mathis gave him a small part in "Sally" and a contract with First National followed. Since that he has been free lancing and is now opposite June Marlowe in "Thunderhoofs."

"THE POOR NUT"

CAST NOW COMPLETE

JESS SMITH has completed the cast which will support Jack Mulhall and Charles Murray in "The Poor Nut." These include Jane Winton, Paul Kelly, Cornelius Keefe, Maurice Ryan, Henry Vibart and Bruce Gordon. Mr. Keefe will play the role which he created in the New York run of the production. To supplement his executive and technical staff, Mr. Smith has added Dave Kesson, who photographed Marshall Neilan's "Everybody's Acting," Jimmy O'Shea, assistant director, and Jack Wagner as gagman.

Claire Windsor is the blonde that lions prefer, and Norman Kerry the brunette that Claire defers—until the last reel.

M.-G.-M. Signs Star

MOTION PICTURES acquired another national figure in the field of sports yesterday when Johnnie Mack Brown, famous star of the Alabama football team of last year, was signed to a long term contract to appear in Metro-Goldwyn-Mayer productions.

Brown was signed by Harry Rapf, studio executive, after a series of screen tests that showed the former gridiron idol to have exceptional screen possibilities.

Johnnie Mack Brown was the star half back of the famous Crimson Tide team last year, and many authorities credited him with the victory Alabama won from the University of Washington at the annual East-West game. He was unanimously picked on the all-Southern team, and many noted sports writers chose him on their all-American elevens.

After three years of varsity football, Brown was appointed coach of the Alabama freshmen team this year, and came to Los Angeles with the regular team for the Rose Bowl game last New Years.

Brown will start work before the camera within the next few days.

RALPH FORBES

RALPH FORBES, whose work in "Beau Geste," recently won him a film contract with Metro-Goldwyn-Mayer, has been assigned to play the featured male role in "The Trail of '98," to be directed by Clarence Brown.

The selection of Forbes for this important role concludes a canvass of every available film actor of suitable type in the entire picture industry. He is said to more nearly represent the Robert W. Service hero than any other young man on the screen.

EVEN Jimmy Morrison and Creighton Hale must fade to the shadows when brought to light against the likable Harrison Ford. He truthfully boasts of having played leads opposite no less than 35 prominent bits of femininity. His latest, "The Night Bride," (Marie Prevost) promises much.

Oh, well, we could think of worse assignments.

GEORGE IRVING has been cast for the role of Charles Rogers' father in "Wings," the elaborate aerial romance now being produced by Famous Players-Lasky. This is Irving's fourth consecutive "father" part in as many months. Hedda Hopper, as the wife and mother, will play opposite Irving. William Wellman is directing.

THE greatest entertainment event of the season is now but a few days away—the Wampas Ball and Frolic to be held at the Ambassador Hotel, Thursday evening, February 17th. The three thousand seats that have been up for sale have been going fast and it behooves those who desire to attend to make tracks immediately for the nearest ticket booth, Wampas headquarters at the Ambassador, or seek out any one of the baby stars at the various studios. Tickets are to be had at all three sources. Already most of the prominent folk in the industry have reserved boxes which means that it will be the big social turnout of the season as well.

EVERYTHING that the ingenuity of Hollywood's best publicity minds can think of is being done to create the most unusual entertainment program ever offered the public. In addition to the program features outlined in preceding issues one finds such welcome personalities as Babe Ruth, "King of Swat," in an unique baseball act. This is the act that has been causing a furore on vaudeville circuits throughout the country; Clyde Cook, Tom Mix, Buster Keaton, Norma and Constance Talmadge, James Kirkwood and Lila Lee, the Duncan Sisters, Eddie Cantor, Bert Levy, Ethel Meglin's sixty screen juveniles in a cinema revue caricaturing screen stars; the famous Belcher Ballet; Great Scenes from Great Pictures, including such stars as Pauline Starke in a scene from "Women Love Diamonds"; Karl Dane in a bit from "The Big Parade"; Tim McCoy in a thumb-nail portrayal from "Winning the Wilderness"; Clara Bow in a characterization from "It"; Alberta Vaughn in a sequence from "The Telephone Girl" series; Arthur Stone, Charlie Murray, Mary Astor, Ken Maynard and others.

EXCEPTIONAL interest is being displayed in the fact that a sequence from "Old Ironsides" will be given with George Bancroft and Esther Ralston in the leading roles, and that each of the "baby stars" will show her versatility in some sort of specialty. Then there will be those most entertaining Duncan Sisters, without whom no Hollywood entertainment would be complete.

THE finest music available on the west coast will be utilized during the entire evening. Many well known orchestras will furnish the dance music and other popular musical organizations will be featured on the program. Leo Forbstein's

(Continued on Page 31)

Records Are Smashed

"Flesh and the Devil" a Decided Hit

"THE FIRST AUTO"

PATSY RUTH MILLER'S next starring vehicle will be "The First Auto," according to announcement today by Warner Brothers. The story is an original by Darryl Zanuck.

Simultaneously with the an-



PATSY RUTH MILLER

nouncement that Miss Miller will be starred in "The First Auto," Warner Brothers stated that Charles Emmett Mack will play the leading male role in the production.

Miss Miller is now engaged in her starring role in "The Girl Champion," under the direction of Charles Resiner. Roy Del Ruth will direct her in "The First Auto," an automobile story, which will relate the romance surrounding the invention of the first horseless carriage. Anthony Coleday is writing the adaptation.

ANN WARRINGTON HAS PLAYED WITH MANY

ANN WARRINGTON of "An American Tragedy" company, now playing the Wilkes Vine Street theater, formerly played in stock companies and on the road with Cliff Robertson of M-G-M., Jack Lancaster, the well known agent, and many others of the motion picture colony here at the present time and scattered through the director and actor ranks in the various studios. * * *

MASON HAS BIRTHDAY

JAMES MASON, who recently completed a train robber's job in Douglas Mac Lean's current production, "Let It Rain," celebrated a birthday last week. But James is not an old man yet, despite 13 years at the picture game in Hollywood and hereabouts.

SHORT SUBJECTS

By Waldo Twitchell

OBSERVATIONS—

It takes a hot woman to knock a man cold.

* * *

But all are not cold that shiver—

* * *

Gilda Gray—f'r instance.

* * *

DEFINITION—

An EPIC is a Movie that cost a Million and often looks like—thirty cents.

* * *

STATISTIC—

If all the bath tubs used by Mister De Mille were rolled into one—it would float the National Debt.

* * *

POPULAR SONG—

The Battle Cry of Freedom.
"I wanna Lita bit more."

* * *

AMERICAN TRAGEDY—

You're not the TYPE dearie!

* * *

NEWS ITEM—

Mister O. O. Dull is directing Tom Mix.

* * *

COMMENT—(If necessary).

Wonder if his operey will be twenty four sheeted as a—

"DULL PRODUCTION."

* * *

FAMOUS BEAUS—

Monsieur ———caire.

——— Geste.

Bill ———dine.

Ho———.

Greta Gar———.

Clara ——.

And the —— legs!

* * *

GREAT SCENES FROM GREAT PICTURES

The cut outs from The Wedding March.

* * *

FORMULA—

To make a long story short.

FADE OUT.

McKEE ADDS TO ZOO

RAYMOND McKEE has just purchased a handsome and talented Great Dane, named Balto, who will play in the Jimmy Smith comedies with Ray, at the Mack Sennett studios. Balto went to work this week in the latest Smith adventure, just starting.

ALVIN J. NEITZ

ALVIN J. NEITZ, the director who has been engaged by Jack Sherill to make the world flight picture, in which Lieutenant Leslie P. Arnold, Priscilla Dean, Stuart Holmes and many others of prominence will be featured, is one of the most efficient of the modern directors. He has in one day's shooting actually made 212 interior and interior "exterior" scenes on the Goldwyn lot. And this with a cast including Kenneth Harlan, Alice Lake, Walter Hires, Sam De Grasse and Dorothy Revier. This stands as a record for efficiency and speed that as yet has not been equaled. Neitz seldom over-shoots even 10 per cent and none of his productions are on the shelf. One serial has been tied up in litigation, though Universal is advertising its release in foreign countries.

He is a veritable human dynamo,



A. J. NEITZ

and has the happy faculty of coordinating all his co-workers. His enthusiasm for work is contagious. His real secret, he says, is the employment of efficient technicians in the various departments and letting them work out their own problems. And to get the best possible results under the actual circumstances when presented.

When the new picture gets under way, plans are now laid for the entire company to fly from one location to the next. Efficiency again, what! And the locations called for in the story include nearly every flying field in the country. This production is promised as a surprise feature in many ways, and will set a new mark in productions of this nature.

PRACTICALLY every film theatre box office record of the world is being shattered by the magnificent drawing power of "Flesh and the Devil," Clarence Brown's great production for Metro-Goldwyn-Mayer, which has just entered its fourth consecutive week at the Capitol Theatre, New York, according to wires received at the studios yesterday by Irving G. Thalberg.

A week ago "Flesh and the Devil" broke the Capitol's record by being held over for the third week, the first time in the last seven years that a film attraction has been held for a run of that length at the world's greatest motion picture theatre.

By remaining there for a fourth consecutive week this picture thereby sets a record which stands a good chance of never being broken in the future.

Twice productions starring Norma Talmadge have been held over at the Capitol for a second week, but never has any other production been held for even a third week's run.

One hundred and seventeen thousand people filed through the doors the first seven days of the picture's showing. By the end of the tenth day more than one hundred and eighty thousand picturegoers had put their stamp of approval on the film. The last records of attendance received at the studio for this run was approaching the three hundred thousand mark, with many people returning a second or third time to witness the screening of the production.

A check on the Capitol's box office records reveals the fact that the first week's attendance outdoes not only the record of the Capitol but shatters the entire world's record for a single week's attendance of any picture ever shown in a motion picture theatre.

"Flesh and the Devil's" success in New York presages a long run of the picture here, which opened February 3, at the Forum Theatre, its far Western premiere.

Reports from Minneapolis, and cities of the East, outside of New York, show that Brown's magnificent picture is the greatest drawing card many of the world-famous houses have ever booked.

While critics throughout the country are almost unanimous in their contention that the three-way combination of John Gilbert, Greta Garbo and Lars Hanson is sufficient to fill any film theatre in the world, they also have arrived at the opinion that it is the magnificent acting of this trio in a flawlessly

(Continued on Page 31)

Previews-Reviews - Views -



"Ladies at Play"

CAREY WILSON has written, and Alfred E. Green has directed, a rather diverting comedy in "Ladies at Play." Although Doris Kenyon and Lloyd Hughes are the featured leads the picture most emphatically belongs to Louise Fazenda. The plot is thin but the gag moments are many and almost always register. Hallam Cooley, John Patrick and Ethel Wales with Louise Fazenda handle most of the comedy situations and it is when they are clowning together that the picture really entertains. It is a First National.—G. T.

"The Great Gatsby"

MOST certainly Lois Wilson's picture. This is taken from F. Scott Fitzgerald's great war novel and presented no end of subtle work on the part of everyone concerned. Herbert Brenon has done well with his end and the entire cast more than supplemented his good work. Famous Players have invested the production with beauty and care as to detail and the photography is all that could be desired. This is Miss Wilson's first real attempt at any sort of characterization and, we understand, is the type of part that she has begged to be allowed to do.—G. T.



"Paradise for Two"

ONE of the oldest two reel comedy plots in existence is the foundation for this trite comedy. From the formidable list of writers who had a hand in this story one rather hopes that the day will come when the idea that "too many cooks spoil the broth" will be taken to heart. Four tried and true actors struggled to make it a go. They were Richard Dix, Betty Bronson, Edmund Breese and Andre Beranger. A corking cast like this deserves better material. Gregory La Cava directed it for Famous Players-Lasky.—G. T.



"Breed of the Sea"

THE tang of the sea romance—adventure—thrills and suspense. This sums up "Breed of the Sea," from a Peter B. Kyne story, and produced by F. B. O., with Ralph Ince directing and playing the lead. Ince's dual role portrayal is splendid, especially so when he enacts the pirate chief. Margaret Livingston demonstrated physical beauty rather than histrionic which, because of the meagreness of the part's emotional call, is not entirely her fault. The plot gets under way slowly but progresses in a rising crescendo to the big climax.—G. T.



"Hotel Imperial"

DISTINCTLY an evidence of what Pola Negri can do with the right story, a sympathetic characterization and good directorial supervision. "The Hotel Imperial," in most every respect, is decidedly worth while. A war story with actual war mechanics nicely subordinated to story value and characterizations that do not obtrude in emphasized individualities. The bits here and there that strike a false note are so overwhelmed in what is good that harping on them would be wasted time. An excellent cast and nearly uniformly good photography without too many unusual angles and other laudatory features. G. T.



"Exit Smiling"

WE should muchly like to say nice things of the English Beatrice Lillie, in this, her first cinema effort, but truth will firstly out. She doesn't screen very well and seems peculiarly camera shy. Jack Pickford does excellently the hero, but looked a bit young for the part. Louise Lorraine, by merely looking her sweetest, carries most of the audience's sympathy. Sam Taylor handles a rather weather-worn story intelligently. A slapstick climax badly mixes the comic with the tragic, and fails to register as it should. However, this may please a goodly number of folks. —D. G.



"Finger Prints"

AGAIN Louise Fazenda scores! "Finger Prints" runs along in a desultory sort of way with a supposedly mystery plot—the ever watchful secret service—haunted houses—crooks and buried loot. The trouble is that they tried to do two things—make a tense melodrama and a satirical comedy. Because of Miss Fazenda's superb characterization the former was sacrificed for the latter and very probably for the better. At any rate it makes laughable entertainment. Helene Costello was rather lost but John T. Murray and William Demarest splendidly followed Miss Fazenda's lead.—G. T.

"Her Big Night"

A GREAT array of experienced comedy troupers to support the very clever Laura LaPlante, and some deft handling of complex situations by Director Mel Brown, results in giving to us a highly amusing and constantly entertaining picture. But clever, and eye-soothing, as is Laura, she must share histrionic honors with Tully Marshall, who does a hard boiled pop-corn eating reporter to near perfection. Splendid, too, are William Austin, Mack Swain, Zasu Pitts, handsome Einar Hansen and Lee Moran. Passes nicely a winter's evening. —D. G.



Snappy • Scribe • Scribbles

UNIVERSAL SCENARISTS WORKING ON SCRIPTS

THE Universal staff of scenario writers is busy on the adaptation and continuities of 11 stories shortly to go into production, according to announcement of Edward J. Montagne, scenario editor.

Montagne and Edward Sloman have just finished the script of "Lea Lyon," by Max Brady, which Sloman will direct.

Charles Kenyon is working on "Show Boat," Edna Ferber's best selling novel, which will star Mary Philbin.

Douglas Bronston is working on "Let's Go Home," by Stuart Lake, which will be an all-star comedy of the American Army of Occupation.

Al Cohen is writing the script on "The Yukon Trail," by William MacLeod Raine, which will be directed by Ernst Laemmle.

J. Grubb Alexander and Paul Leni are collaborating on the continuity for "The Chinese Parrot," by Earl Derr Biggers, which Leni will direct, with Conrad Veidt starring.

Joseph Poland is writing the script for "The Third Party," by Mark Swan, as a starring vehicle for Reginald Denny.

Charles Logue is working on the final scenes of "Back to God's Country," by James Oliver Curwood. Lynn Reynolds will direct this, with Renee Adoree in the leading role.

Leigh Jacobson is scenarizing "Kings Up," an original story by Ralph Spence, as a vehicle for Hoot Gibson.

Gladys Lehmann is writing "The Four Flusher" for an all-star cast.

Wyndham Gittens is writing a special story for Hoot Gibson built around a wild horse herd.

John Clymer is scenarizing "Flight," by Lieutenant Howard Blanchard, for Emory Johnson's direction, with Raymond Keane and Barbara Kent, 1927 Wampas star, in the leading roles.

COLLEGE LIFE FOR KEATON

SEVERAL crack oarsmen who rowed on championship crews during their college days are being recruited by Buster Keaton for the race scenes in his United Artists' comedy, according to announcement made yesterday by Harry Brand, general manager of the frozen-faced star's studio.

Three racing shells, one of which was used by the University of Washington crew when it won the championship in the East, are now in the possession of the Keaton studio.

Ben Wallis, who coached the University of California oarsmen the year they defeated Stanford and the University of Washington, has been signed to handle the crews in the Keaton comedy of college life.

Buster's company is expected to leave soon for Balboa, where the race scenes will be filmed in the presence of thousands of spectators.

Buddy Mason yesterday was added to Keaton's supporting cast, which includes a number of widely known players, such as Ann Cornwall, the comedian's new leading lady; Grant Withers, Harold Goodwin, Florence Turner, former Vitagraph star, and James Mack.

VERA REYNOLDS

VERA REYNOLDS, Wampas Baby Star of 1926, admirably has justified the confidence of the Western Association of Motion Picture Advertisers, who elected her to that honor. Since her election she has starred in four pictures, the current production being "The Little Adventuress," which William De Mille is directing.

Sally Rand, one of the youngest of the De Mille players, has been elected to similar honor this year by being chosen as one of the Wampas Baby Stars of 1927.

Those Duncan Sisters

CAMERA work on "Topsy and Eva," the Duncan sisters' stage success destined for the screen as a United Artists special after several months' preparation is to start soon.

Lois Weber, who will direct Vivian and Rosetta Duncan in their initial co-starring screen venture, has completed the adaptation. The noted woman director and scenarist spent several days last week making final screen tests of the comedienne on the "Topsy and Eva"



DUNCAN SISTERS

sets, which have been constructed on the new stages at the United Artists Studio.

The Duncan sisters are eager to launch the film "Topsy and Eva." They recently fulfilled a series of stage engagements which drew capacity crowds to theaters in Los Angeles, San Francisco and other coast cities.

It is rumored that Vivian and Rosetta are considering other vehicles for filming after "Topsy and Eva" is completed.

Cupid Runs Amuck

NEVER before in the history of our picture folk has the little guy with the bow and arrow been



so busy as he has during the past year or so. Divorces and rumors of divorces do not seem to stem the flight of his cute little arrows and the past week has been no exception.

Vola Vale, of the screen, is rumored to have just married John W. Gorman, a director. This is Miss Vale's second marriage and Mr. Gorman's third. Mr. Gorman is reported to have been the former husband of Clara Smith Hamon and Miss Vale the former wife of Albert Russell.

Virginia Brown Faire is reported to have become the bride of Jack Daugherty. Mr. Daugherty will be remembered as having been the husband of the ill-fated and beautiful Barbara La Marr. Both are now in pictures. Stella Seager, of the legitimate stage, was married to James Leisen, art director for DeMille at the latter's Paradise Ranch at San Bernardino.

Evangeline Russell was married to C. Harrison de Rippeteau. Both spent a short honeymoon at La Jolla and returned immediately to their picture work.

Helene Herman and Alfredo Sabato disappeared immediately after securing a marriage license and friends expressed the belief that they had secretly married and left on a honeymoon.

RAY L. HALL has been appointed as the new editor of Pathe News, succeeding Emanuel Cohen, who recently resigned. Mr. Cohen will have charge of the newly organized Short Subjects Department of Famous Players-Lasky. Reports from New York indicate that F. L. P. will launch their own news weekly very soon.



LITTLE STUDIO JOURNEYS

By PAULINE HAMMER

YESTERDAY was a banner day for me because I had the opportunity of watching two real artists at work on the same set—Emil Jannings and Belle Bennett; and then I had the added pleasure of meeting them both. Mr. Jannings' tremendous size is almost overpowering and Miss Bennett says he is just as great in heart and soul as he is in stature—which is a compliment indeed.

I was intensely interested in watching Mr. Jannings in front of the camera. Victor Fleming, who is directing him in his first American picture, directs to the interpreter who translated to Mr. Jannings—and then Jannings, in turn, does as he pleases—which is, as often as not, the best way.

Mr. Jannings introduced me to Belle Bennett (who is playing his screen wife), with "Thees ees my wife."

I didn't know just what to say so that he would understand me, but I finally came out with, "Isn't she lovely?"

"Oh I lofe her vere much," he answered quickly. And I don't know yet whether he understood my use of the word "lovely" or not. Perhaps he did, and was just having a little fun at my expense.

BELLE BENNETT

MISS BENNETT told me that at first she was greatly disappointed when she was assigned the small role of the wife in "The Man Who Forgot God," after having starred all her life. Now she is completely reconciled—and what is better—delighted with the opportunity to work with a man like Jannings. She says that he is an inspiration to all who work with him. Miss Bennett looked very young and charming, surrounded by her family of screen children. Her ambition for a large family has been very suddenly realized in this picture, in which she is the mother of six.

POLAN BANKS

IMET Polan Banks, the youthful author of "Black Ivory," which Warner Brothers have recently purchased as a vehicle for Monte Blue. Mr. Banks is at present under contract to Fox—as a writer, not an actor—thank God (to use his own words). Mr. Banks has inaugurated a four o'clock tea hour in his study where weary authors and actors drop in for pleasant rest from the day's routine. How jolly!

LOUISE DRESSER

LOUISE DRESSER told me that she had never before realized what a protection make-up is against light—both sunlight and klieg light. She has been working without any make-up throughout "White Flannels," and her skin and eyes have become painfully burned. She had just had castor oil put in her eyes to relieve the pain when I came upon her over at Warner Brothers. You see a motion picture actress's life is not without its drawbacks. In spite of this discomfort Miss Dresser seemed elated about something—and when she told me I was almost as pleased as she. It seems that just the day before Carl Laemmle had presented her with a brand new print of "The Goose Woman" for her very own—a gift of which to be proud.

LON CHANEY

OUT at M.-G.-M., Lon Chaney is learning to throw knives with his toes—and with deadly accuracy—in preparation for the weird role of an armless sideshow freak, in "The Unknown," an original story by Tod Browning, creator of "The Unholy Three." This story is expected to give Chaney the strangest role of his remarkable career.



LEATRICE JOY

LEATRICE JOY started work on "Vanity," her latest starring picture at De Mille's this last week. It is quite a departure from the light comedy roles she has been portraying lately—a return to the dramatic field. Supporting her in this picture are such artists as Charles Ray and Alan Hale.



BLANCHE SWEET

IHAD an interesting experience the other day at the Marshall Neilan Studio, looking through Blanche Sweet's picture wardrobe. There are costumes that date back fifteen years—to the "Judith of Bethulia" costumes—the first picture made in two reels and labelled a "Special" and the first to bring world wide attention to the screen and to Blanche Sweet.

There were hula costumes, Swedish peasant dresses, German, French "cocotte" dresses and clothes of all periods from the cave man day through the Greek and Roman times up to the present. They are of all types and colors and each one has its own distinct and interesting history. Unlike most of the stars, Miss Sweet has always kept her wardrobe and, consequently, has an exhibit of real value and interest.

KATHLEEN NORRIS HERE

KATHLEEN NORRIS, world famous writer, arrived in Los Angeles last Saturday as the guest of Mary Pickford. Mrs. Norris plans to start work at once on an original story for Mary, the idea for the picture, now using the working title of "Daughter of the Slums," being Miss Pickford's own.

Mrs. Norris is staying at Mary's beautiful Beverly Hills home. While here, she is planning to attend the Wampas Frolic and see "The Miracle."

DOLORES DEL RIO

"CARMEN" is returning to the screen once again. The Fox Company is producing this romantic tale with Dolores Del Rio in the title role and with Raoul Walsh directing. I watched a "hair raising" scene—speaking literally—being shot the other day. Dolores was in the midst of an angry group of females—all of them trying to tear one another limb from limb. I must say she seemed to be holding her own nobly.

LYA DE PUTTI

THE ONE and only Lya de Putti is making "The Heart Thief" at the Metropolitan Studios now and we had a genuine surprise in store, for she is most ingenuish in the part of a blonde Hungarian peasant girl. In fact, she is delightful, and as we chatted with her we took note of her colorful costume. A little full-sleeved mull blouse is worn under a scarlet bodice and a full skirt trimmed with bright colored embroidery, and streamers of varied colored ribbons. A high Russian head dress literally covered with bright stones and scarlet leather boots gave just the dash needed for this costume. And what a different character a blonde wig gives to this roguish little Hungarian actress.

* * *

MARJORIE DAW LEADING LADY WITH MIX

MARJORIE DAW, who has been East for some time, has returned and is at present parking her makeup box at the Fox studio. It is her first appearance on the Fox lot since her well remembered work in that organization's production of "East Lynn." At that time there was much comment upon her admirable portrayal of "Barbara Hare." This time Fox has signed her for the leading feminine role in "Outlaws of Red River" opposite Tom Mix. Miss Daw is one of the most popular of the younger set and has always had a big fan following throughout the country and it is good to see her back west again and in "harness."

ROSS FORRESTER

THIS young juvenile seems to be hitting on all four. He made a big impression in "White Collars" and is now repeating in "Apple-sauce" in the part of Rollo Jenkins, playing opposite Neely Edwards.

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-cussed and discussed
All Over the World

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THE LUCKY 13

THE Annual Frolic and Ball of the Wampas every year enjoys among other things the very laudatory purpose of bringing to public notice thirteen young ladies whom these "generative" gentlemen consider worthy of ultimate stardom. They are, therefore, termed "Baby Stars." Many of these girls have all ready had a varied experience before the camera while others are but on the first rung of the ladder. In either event in being picked by Wampas they are very, very lucky for they are being given the greatest sort of a helping hand along a heart breaking and often perilous road to fame—a degree of help that could not be purchased in mere dollars and cents.

Prior to the exploitation of this beneficent idea of the Wampas boys the girls who desired advancement in the motion picture profession had, in most part, to work for it, under most heart rending conditions. There were, of course, some who accomplished a "baby stardom" as early as these lucky thirteen have but they are the exceptions that prove the rule. Many of our present day stars who antedated the Wampas organization fought determinedly against great odds for many years before they secured even as much of a headline position as these girls have at present.

In contrast to this easier road travelled by the "lucky 13" give thought to the harder road being travelled by their brother "baby stars"—the "unlucky 13." These male stars in the making have no Wampas to broadcast their names day in and day out in clarion headlines—nor will they be feted and dined as are these lady starlets. They are traveling the harder road of their sisters of yesterday

and they are doing it, in some instances, through super-human efforts and at a fearful cost.

The lucky thirteen "baby stars" now being broadcasted the world over—thanks to Wampas—are:

Helen Costello, Mary McAlister, Adamae Vaughn, Martha Sleeper, Patricia Avery, Rita Carewe, Frances Lee, Barbara Kent, Natalie Kingston, Gladys McConnell, Sally Rand and Iris Stuart.

The unheralded "unlucky 13" brotherhood includes:

James Hall, Charles Farrell, Gilbert Roland, Richard Arlen, Jason Robards, George Lewis, Larry Kent, Charles Rogers, Hugh Allan, Donald Reed, Churchill Ross, Douglas Gilmore and Garry Cooper.

WAKE UP! THE GLOOMS ARE COMING!

DO YOU of the industry know that twenty states are about to vote upon questions of vital importance to the fil mindustry? Most of the pending legislation concerns CENSORSHIP and of course ADDITIONAL TAXATION.

Are we going to sit back and let George, or rather Will do the work that we as an unorganized industry should do collectively? We are endeavoring to secure the necessary data concerning the pending legislation, and the contents of the proposed bills. And as rapidly as possible we will publish these for your information.

But WE MUST ACT — UNITED WE STAND, DIVIDED WE FALL.

CENSORSHIP IS KICKED IN THE SLATS

An attempt to censor "The American Tragedy," as now running at the Vine Street theatre flopped, as it should. City Prosecutor Freidlander is quoted as having said that the play could continue on as is as far as his office was concerned.

ADVERTISING FACTS

Why is it when you enter a store, anywhere, the things displayed most prominently are articles whose names and labels are so familiar?

Why it is that nearly all the stores carry them? And, why is it that you purchase them so consistently?

The answer is just as simple as A-B-C. The merchant is assured that they are the best product obtainable—the easiest to sell—and his customer is satisfied as to price and quality.

The customer is well aware of the fact that he or she is getting value received and that behind each product is a guarantee from the manufacturer of redress if necessary.

There is a vital reason why these articles stand out most prominently above others. There is a vital reason as to their popularity. The first is—because of the goods themselves are the very best. The second—that the have been standardized in the public mind by good and consistent advertising.

That is why every reputable merchant displays them. The demand has been created for them and they are easy to sell.

If you have something to sell, advertise it and you'll find the answer to a successful business.

P. T. Barnum, the dean of commercial philosophers said: IT PAYS TO ADVERTISE.

A PROPOS of technical progress for making motion pictures better, little can be said by way of endorsement of the Spoor-Blackton process until we are privileged to see the finished results or part of them.

In so far as stereoscopic photography is concerned we have it or nearly so today by the intelligent handling of lighting by cinematographers.

The so-called talking pictures or Vitaphone has the endorsement of the public with the

exception of the few who are apt to condemn every progressive step as a novelty. The same cry was heard not long ago about the cinema, however and the answer will in all probability prove out by analysis showing that those who cry novelty are troubled with an age complex.

The schuefftan process has proved its adaptability for what it was intended for, consequently should be endorsed for that reason.

Helochromey or photography in natural colors is in the future, but color application applied to cinematography has its merits when used in high spots.

The incandescent lamp as a lighting medium for cinematography seems assured because of its cleanliness and low current demand in relation to light values rendered. The question at issue as to the working life of the lamps has been definitely settled by the O. H. Helvy department of the General Electric Company, providing that the life of this type of lamp is similar to the domestic kind if given the same care.

Pertaining to camera angles as used by foreign directors to their advantage at this time it is obviously a revival of long forgotten methods.

Apropos of trick photography, priority of patients, said to be issued to Frank D. Williams and Max Handschiegel, will be settled legally very soon.

The interesting twist to this situation is the for that Joe Walker, well known cinematographer, had patents issued to him before the dates in dispute and covering several of the points at issue. Its interesting to know that his patents were recently purchased from him by the Frank D. Williams attorney's.

If you enjoy TOPICS as much as you say, subscribe to it.

UNIVERSAL PICTURES CORPORATION

Universal City, Calif.

January 13, 1927.

Mr. I. W. Irving, Editor,
Hollywood Topics,
Hollywood, Calif.

Dear Mr. Irving:

I am very happy to endorse "Hollywood Topics" as a live, up-to-the-minute voice of Movie Land. It is full of interest and contains well written stories and attractive art, and if I can be of any assistance, command me.

Sincerely,

(Signed) SAM B. JACOBSON.

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HOLLYWOOD

A Theatre That Has Become a Monument To a Man's Far-Sighted Vision



ED. W. ROWLAND

By I. W. IRVING

ONE OF THE MEN who knows that it is possible to make dreams come true is Ed. W. Rowland, general manager of Hollywood Play House. From the days when he was a young actor he visioned the ideal theater. As a troupier he was sadly familiar

with theaters that were as far away from all the accepted standards of comfort and luxury as it was possible to be. At first, he thought of special improvements such as clean and pleasant dressing-rooms. Gradually he assembled in his mind all the wonderful ideas that had come to him and he saw clearly the sort of a place he would build, if he had the right chance.

After his years on the stage, Ed Rowland became the producer of plays. He managed theaters, improving each as it came into his possession. Fate smiled on him. As head of the firm of Rowland and Clifford with headquarters in Chicago he made a fortune. He employed as many as five hundred actors at a time in the various productions of a busy season. Always he kept before him the idea of the theater he meant to build. Years passed and it seemed that there was never any time to materialize his longtime dream, or just the right place in which to make it come true satisfactorily.

Then Ed Rowland came to California. The day that he reached Hollywood he knew that at last

he had found the location of his dream theater. At first, he met with little encouragement when he talked of a home of the spoken drama in the movie capital. Many persons appeared to believe that the screen had usurped permanently the place of the stage. The experienced showman knew better. He smiled as he worked and waited. It was more than three years before the Hollywood Realty corporation was ready to operate and then another year was required for the actual building of the beautiful structure that recently opened its doors. The true Spanish style of architecture was chosen, perhaps because the theater had existed so long among Mr. Rowland's "Castles in Spain." By good luck he found as architects Gegerty and Weyl, two men who knew how to crystalize dreams by means of steel and plaster, tiles and carved wood.

Ground was broken last May, and, January 24, the doors of one of the most beautiful and most picturesque theaters in the whole country were thrown open with a brilliant premiere. Along the one hundred-foot front of the building four giant pepper trees stand

guard, spreading their feathery branches over the roof. These trees add the most convincing touch to the effect of the architecture so reminiscent of early California. The lobby, broad and hospitable, leads into a main foyer that is one of the loveliest features of Mr. Rowland's dream edifice.

From this foyer, where motifs for furnishings and decorations were borrowed from the royal palace in Madrid, rises a grand staircase that is really the most democratic feature of the whole structure and for this reason a matter of especial pride to him who visioned it. Because of this staircase, which partially supports the balcony, all who enter the theater may enjoy with equal freedom all its delights. It leads to the mezzanine promenade and patio, as well as to the less costly seats, which are provided with the same velvet chairs that belong to the parquet. No one with a light purse need hesitate to patronize Hollywood Play House; there is no side entrance, no suggestion of cheapness.

Back stage twenty-three rooms
(Continued on page 9)

STAR DUST

By WILLIAM T. TILDEN, 2nd

TIME flies so fast in California and I have been so busy attempting to fly with it that I found the dust which rose from the chase almost smothered "Star

Dust," yet here and there in this smoky gloom little rays of "Star Dust" news glimmered through.

I learned among other things that Marjorie Daw has signed to play opposite Tom Mix in his next picture. I suppose that this means that Marjorie will park

her little Chrysler roadster for a few weeks and "take to horse" as the old English expression goes.

Incidentally this is not a very serious change because she is an expert horsewoman, besides which driving a car over certain portions of Hollywood's streets is excellent practice for bouncing on a horse. Marjorie Daw is rather a versatile person, for not only is her ability varied on the screen, but she is contemplating appearing in a stage play and is rapidly developing into a good tennis player as a side line. It will be just my luck to land in California only to see Marjorie leave on a location trip immediately.

* * *

LAST week I met the Duncan Sisters, Topsy and Eva, no Hyme and Jake; no, I mean Rosetta and Vivian, at the Coconut Grove. It was a voice, or rather voices, from the past. I first met the Duncans, than whom there are no cleverer, nor more attractive youngsters in the world, on the Mauretania on the way to Europe in 1921.

* * *

One of my earliest recollections of them is watching a whole salonful of dear old ladies join with them in a lusty chorus at 1 o'clock in the morning, singing "They Were Only Playing Leap Frog." Since then I have met the Duncans on and off stage in London, New York, Cincinnati and Los Angeles and Lord only knows where else and always they are the life of the party and the most sought after people in the place.

* * *

There is just cause for it. Vivian is pretty, charming and clever. Rosetta is one of the God given artistes of the world. Rosetta has

the same glorious comic pathos that Chaplin and Al Jolson have. These three are the outstanding comic artistes of the world. If the screen can catch that quality in Rosetta, then another real genius has come to filmdom. I understand the Duncans are starting work on "Topsy and Eva" for United Artists. Its success depends mainly on whether the camera can catch the marvelous quality of Rosetta's personality.

* * *

JETTA GOUDAL has bought a new car. I met her in the lobby of the Ambassador Hotel and she was so excited about the car that she could not even tell me what kind it is. Jetta is between pictures and resting. She is looking marvelously beautiful and happier than when last I saw her. Certainly she has done some very fine work during the past year. I was especially pleased with both her and Clive Brook in "Three Faces East." It is a bit late to mention that picture, for a six months' old picture is as stale to the movie fan as yesterday's newspaper, but the work of these two was so fine that I must just pay passing tribute to them.

* * *

NOT so long ago I was sitting in an automobile with Ben Alexander. It was evening. Suddenly the door to the cab flew open and an excited and slightly flustered young man stuck in his head.

"Hello, Ben," he cried, "I'm Ben."

"Oh," said Ben A. "Hello-Ben."

"Who's that?" I asked after the returning figure of Big Ben.

"Oh," said little Ben, "that's Ben."

But I fooled him for I recognized Ben Lyon. I learned later that the Bens had never met but it was just a fellow greeting of star for star in a foreign land, for the little episode took place on Ben Alexander's first trip to New York, and Ben Lyon recognized him and paid a friendly greeting. Such is the good fellowship of the screen.

* * *

THE stage seems always to have a lure for the screen stars. Sometimes it is difficult to decide which is the real medium of expression for a certain player. Edward Everett Horton, whose marvelous performance of "Clarence," "The First Year," "The Nervous Wreck" and "The Alarm Clock" are treasured memories of my earlier visit to Los Angeles, is about equally famous on screen and stage.

Certainly he is one of the most delightful light comedians I have ever seen on the stage, while his "Ruggles of Red Gap" with Ernest Torrence is still a bright memory from my dim movie past.

Over at the Hollywood Playhouse screen fans will find two picture players giving charming performances in support of Berton Churchill in "Alias the Deacon." Helen Ferguson is making her stage debut in the ingenue role and doing it splendidly. She has a nice sense of dramatic values which Stage Director Pearce has translated from screen to stage terms in a wonderfully effective way. Young Joseph Depew, the boy of the cast, was with the original New York company. This youngster was one of the best known screen boys in the East, having played "Timothy's Quest" and "The Swan" for Famous Players, and scores of other pictures. Joe has just arrived in California where he is to take up screen work again, and was immediately seized by Mr. Pearce for his old role in "Alias the Deacon." Incidentally I might add that Joe is one of the handsomest boys I have seen. One of the amusing parts of his career is that he has always been cast for "sob stuff" as Joe disgustedly calls it, owing to his soulful sad eyes, when actually the boy is a natural comic. Ah, well, a rose by any other name, you know.

* * *

AUCTION BRIDGE is one of the most universal meeting grounds for all manner and kind of people. Through bridge I have had many enjoyable evenings with great stars of all kinds. One of the triumphs of my life is the evening I scored over Mary Garden at bridge, for she plays a brilliant game, but that night I had the big cards. Recently David and Myron Selznick gave a pleasant bridge evening with among those present

"City of Dreams"

(Continued from Page 8)

afford every possible convenience to players and members of the theater staff. The dressing-rooms are marvels of luxury. There are shower-baths, chaise lounges and cunningly devised mirrors. There is a room for the orchestra instruments and one for music. A chorus-room is to be furnished as a library. The stage itself with its sixty-five-foot gridiron is perfection, according to the verdict of all who know.

At night colored lights illuminate the mezzanine patio where logs burn in the fireplace and many tropical plants grow. Those who linger there cannot escape the feeling that somehow much of the dream quality has lingered in the theater that so long existed in Ed Rowland's Land of Heart's Desire.

Owen Moore, Marjorie Daw and Louis Wolheim. Wolheim, whose marvelous physical performance of the "Hairy Ape" and Captain Flagg in "What Price Glory" had not prepared me for subtlety, proved himself one of the most interesting and sound bridge players I have met in many months.

Incidentally he is one of the most charming personalities and powerful intellects on the stage.

Another excellent bridge player among the screen folk is Theodore Von Eltz. I had the fun of sitting in a game with him recently, when apparently all of us but Von Eltz followed the example of Brother Cunningham in "Alias the Deacon," who according to the Deacon made the mistake of "over estimating his hands."

Anyway Van Eltz by sound bridge emerged the only winner in a game of pretty swift play.

"SOMETHING WITH A KICK" NEW COLLEEN MOORE PICTURE

THE purchase of a story for Colleen Moore's next year cycle of starring pictures for First National was announced today by John McCormick, general manager of West Coast production for First National and producer of all Miss Moore's films.

"Something With a Kick" is the tentative title of the story which is an original by Chet Withey and Lloyd Corrigan. It will have a fashionable metropolitan setting and will be in a light comedy vein.

BILLIE DOVE

BILLIE DOVE traversed the 1800 miles between Paris and Petrograd by moving some thirty feet during the filming of scenes for the George Fitzmaurice production, "The Tender Hour," at First National. Adjoining sets on the same stage represented dwellings in those two cities.

Deane for Speedy Smith

NEGOTIATIONS for the purchase of the current magazine story, "Speedy Smith," having been concluded, producer-director Duke Worne announced that Hazel Deane has been signed to be co-featured in the picture version with Billy Sullivan.

For the past year Miss Deane has been under contract to this organization and but recently completed the featured feminine role opposite Ben Alexander in "Fighting for Fame."



Louise Fazenda

TO GET an interview with Louise Fazenda is no easy task. First try and find her and second try and find her with a few minutes to spare. I honestly believe she is the hardest working actress in Hollywood. She is always busy—always in demand.

I finally located her at work on "The Cradle Snatchers" at the Fox Studio. Her legion of admirers would have had some difficulty in recognizing her in her latest role. She was dressed in a smart black satin gown and she had on a most intriguing blond wig that looked more like a Mae Murray creation than the familiar Louise Fazenda coiffure. It was most becoming, however, and Louise was convulsing the company with her interpretation of a lady with "Cradle Snatching" tendencies.

When I arrived, Dorothy Phillips was asking her if she had ever known a couple to be happy though married for ten years. Louise thought for a moment and then was ready with this: "Oh, yes, indeed. You see he was a night watchman, and she a day cook, so they hadn't met in twenty years, and they were just crazy about one another."

MISS FAZENDA'S new role is still broad comedy, minus the mirth provoking costume that first brought her fame. I asked her which sort of comedy she preferred and she answered in a characteristic way: "I never know how to answer a question like that. I just take them as they come. I do the best I can with whatever role is assigned to me, and as long as I am pleasing the company I'm working for—and the public, I'm satisfied." Spoken like a real trouper!

It's really refreshing to have someone answer a stereotyped question in a frank, simple manner; a relief from the complicated exhortations such a question sometimes brings forth.

Louise says that she has told the story of her entrance into pictures so many times that she is afraid people are getting tired of hearing it, but she avers, "It's the way I really began my screen career so it's naturally the only story I have to tell."

SHE was studying to become a school teacher, and because of financial reverses had to give that idea up. She tried other work, but couldn't seem to make a go of anything or become interested, until finally a friend took her out to Universal where she started in at once as an extra.

From then on she toured the studios. She said that one reason she usually secured work was because of her determination. She was always there on the dot when she heard that extra talent was needed, carrying a suit case with three changes of costumes to be ready for any call. She wore out one side of her clothes carrying this handbag around, but at that it was worth her while, because hard-hearted casting directors had no possible excuse for turning her down.

Ford Sterling recognized her ability as a comedienne, and took her over to Mack Sennett where she at once scored by her ability to get laughs by a mere twist of her features or shoulders.

IN 1922 Miss Fazenda went on a vaudeville tour which only made her realize the more how much she liked pictures.

She is now under contract to Warner Brothers where her ability and her popularity have at last brought her well deserved stardom.

Miss Fazenda's present popularity presents an interesting problem. It's not because she is any cleverer or funnier today than yesterday, that Louise Fazenda has such a great box office demand today, but because the general trend of public

opinion is turning toward the sort of comedy that is her forte.

In "Ladies at Play," she and Ethel Wales stole the picture from the leads and made themselves famous as a comedy team, rivalled only by the Beery and Hatton combination.

In "Finger Prints," her latest starring vehicle, she is a riot.

Louise Fazenda is one of the best liked stars in pictures. From prop boy to Jack Warner the studio is unanimous in praise of her. She is a good sport with a smile for everyone. Hollywood joins the rest of the world in congratulating her on her arrival at the top of the ladder of success where she belongs.

"WHERE MEN ARE MEN"

CHARLES GERSON, who is just back from the frozen regions of picturesque Lake Arrowhead, declares it a pleasure beyond words to once again bask in that well known Los Angeles sunshine. Charlie, having just completed the juvenile lead in "Fangs of Fury," a Van Pelt production for Pathe release, says it was so cold that he had to daily chip off the icicles from the good old face before applying the morning make-up.

That sounds like a freeze-out to us.

(Top, Center)

Jane Winton, now a featured player in Warner and Fox films, was once a Follies Queen. What she knows about hearts would fill a volume. She plays vamps on the screen—and she has known men and men—but so far she is no man's valentine. Jane is the kind of a girl who gets away with anything. Why, she's even vamped Cupid!



(Below)

Rin-Tin-Tin had no thought of letting Valentine's day slip away without letting you know that he and Nanette are still happily married. The little Rin-Tin-Tins are doing fine, thank you!



Movieland Valentines by Ramon Romeo



(Lower Center)

(Above)
What a charming Valentine the usually exotic Myrna Loy makes! To date Myrna has managed to keep her heart to herself—but when one is so alluring and fascinating, some Cavalier is bound to come along some day—and take it away from her!

This picture might be called "Love in the Heart of a Tree." Notice the heart formation of the trunk. Richard Walling, Jr., is telling Janet Gaynor how much he loves her, in a scene from "The Return of Peter Grimm." We can only say, "Ain't love grand?"



Society



By
Helen Unity Hunter

MIRACLE PREMIERE

LOS ANGELES society turned out en masse for the opening of "The Miracle" at the Shrine Auditorium last Monday. In fact, hardened first-nighters, who from long and varied experience in this matter of premieres were greatly impressed by the brilliance of the assembly who gathered on the opening night to witness this spectacular performance. Mr. and Mrs. Joseph Schenck had in their party Mrs. Margaret Talmadge, Constance Talmadge, Buster Collier, Gilbert Roland, Roland West, Jewel Carmen, Mr. and Mrs. M. C. Levee, Mr. and Mrs. Kent Parrott, Mr. and Mrs. Marshall Neilan and John W. Considine, Jr. Marion Davies entertained Mrs. George Van Cleve, Mr. and Mrs. Sam Goldwyn, Arline Booth, Seena Owen, Mrs. B. J. Douras, Norma Shearer, Madam Elynor Glyn, John Wynn, Matt Moore, Irving Thalberg, Eddie Kane, Hobart Henley and Marquis de Brissac. Many other smaller parties were in evidence.

BEAUTIFUL GOWNS

BEAUTIFUL gowns were made more beautiful by sparkling jewels. Mrs. Fred Niblo wore black velvet and silver cloth, Mrs. Harry Rapf wore cream chiffon trimmed in brilliants and an ermine coat. Mrs. Bob Leonard was in silver cloth and chiffon with an ermine wrap. Mrs. Sol Lesser wore white chiffon trimmed with crystals and an ermine cape. Jetta Goudal was in a gown of black velvet and ermine coat, Lya de Putti wore scarlet chiffon with an evening cape of scarlet and gold cloth. Miss Norma Shearer was adorable in a bright blue velvet gown with wrap to match trimmed with white fox. Kathleen Clifford was in black lace and satin with a black velvet wrap. Carmelita Geraghty wore black

satin trimmed with rhinestones and a black velvet wrap.

* * *

FORUM OPENING

AT the opening night of the new Greta Garbo-John Gilbert picture, "Flesh and the Devil," shown at the Forum many cinema society folk were present. As is the custom at a Forum opening it was a formal occasion and many lovely evening gowns were glimpsed during the intermission. Pauline Starke was beautiful in green satin trimmed with rhinestones with green and silver cloth wrap to match, Mabel Normand wore white chiffon with ermine coat; Renee Adoree was in pale yellow satin with dyed ermine coat, Mrs. Clarence Brown wore gold lace and ermine, June Mathis black chiffon and black satin coat, Aileen Pringle wore blue velvet trimmed with rhinestones and an ermine wrap. Greta Garbo was lovely in chiffon and an ermine wrap. Mildred Davis wore a little French model of blue with French flowers and Dolores Del Rio was in scarlet with an ermine wrap trimmed with fox. The foyer and lobby were resplendent with the varied colored gowns as the greater part of the audience gathered there during the intermission to greet friends, relax or steal a brief smoke.

* * *

CHARMING HOSTESSES

ALWAYS a charming hostess, Mrs. Earle Williams was particularly hospitable at a tea given in her home on Friday in honor of Mrs. J. D. Williams, Mrs. Tom Ince and Marjorie Harris. Among those who came to greet the honorees were: Mrs. Joseph M. Schenck, Mrs. Margaret Talmadge, Mrs. Abraham Lehr, Mrs. Douglas MacLean, Mrs. Roland West, Mrs. Sam Goldwyn, Mrs. Buster Keaton, Mrs. Milton Cohen, Mrs. Tom Mix, Mrs. Lionel Barrymore, Mrs.

Tyrone Powers, Mrs. Snowey Baker, Mrs. William Thalberg, Mrs. James Haggerty, Mrs. Marshall Neilan, Misses Constance Talmadge, Marion Davies, Pola Negri, Florence Vidor, Bessie Love, Ivy Shilling, Sylvia Thalberg and Rosebelle Laemmle.

* * *

ENTERTAIN FOR POLO TEAM

MR. AND MRS. EDMUND LOWE (Lilyan Tashman) gave a dinner in their attractive Beverly Hills home in honor of the visiting Del Monte polo team. The honor guests of the evening were members of the team, Gordon Moore, Willie Trevis, Fred Roe, Tommy Hitchcock and Eric Pedley. Other guests were Mr. and Mrs. William Armstrong, Mr. and Mrs. Lionel Barrymore, Mr. and Mrs. E. Dudley, Mr. and Mrs. Douglas MacLean, Mr. and Mrs. Secundo Guasti, Jr., Florence Vidor, Jean St. Cyr and George Fitzmaurice.

* * *

EVENING OF BRIDGE

MR. AND MRS. SAMUEL GOLDWYN entertained informally Saturday with a bridge party which was followed by a buffet supper party. Among those enjoying their hospitality were Misses Vivien and Rosetta Duncan, Miss Bebe Daniels, Harry Crocker, Harry d'Arrast, Marquis de Brissac and a few others.

* * *

TO HONOR MRS. ASTOR

CAPT. ALASTAIR MACINTOSH of London, Constance Talmadge's husband, entertained at the Ambassador Hotel in honor of Mrs. Vincent Astor. The table was beautifully decorated and place cards were laid for Mrs. Harriman Russell, Mrs. Margaret Talmadge, Mrs. Jean Havers, Mrs. Charlotte Goulding, Miss Constance Talmadge, Miss Marion Davies, Miss Iris Tree, Miss Florence

Vidor, Miss Fanny Brice, Miss Iris Goulding, Miss Lydell Hull, Miss Beulah Livingston, Mr. and Mrs. Earle Williams, Jean St. Cyr, Morris Gest, John Considine, Jr., James Cooley Vincent Astor Kruger, Edward F. Cline and George Fitzmaurice.

* * *

ANNIVERSARY DINNER

THE birthday anniversary of Mr. Ernest Lubitsch was the occasion of a dinner given at the Beverly Hills home of the Lubitschs. Those invited to help celebrate were: Mr. and Mrs. Charles Puffy, Mr. and Mrs. Victor Varconi, Mr. and Mrs. Paul Stein, Captain Albert de Conti, Dr. Eric Locke, Hans Krale, Albert Hubert, Sigmund Moos and H. Frank Blanke.

LOUISE DRESSER'S COOK

LOUISE DRESSER, who is doing the mother of Jason Robards, in "White Flannels" for Warner Brothers, told us of the lucky find she made when planning her clothes for this drab mother role. Her Irish cook had an aunt whose frugality was a saving grace. This daughter of the old sod had a real attic where a real trunk had been stored away for years. When Miss Dresser was looking frantically for just the right clothes for the part of the saving, hard-working mother of a miner, the Irish aunt brought her of this forgotten trunk. Upon investigation there was unearthed an old thread-bare taffeta blouse and long circular skirt, a long tight-fitting coat and boa, and a beaver hat of ancient vintage. Miss Dresser was tremendously pleased and as result "White Flannels" will portray the self-sacrificing mother in garments which were actually worn to a state of shabbiness.

(Left)

Berton Churchill

(Right)

Frances Underwood

(Center)

Frances Underwood, Helen Ferguson, Berton Churchill and Walter Emerson in one of the many touching scenes from this famous stage success.



"ALIAS THE DEACON"

"Alias the Deacon" Is Replete with Humorous Characterizations, Heart Appeal and Love Interest—A Decided Hit

"ALIAS THE DEACON," now playing capacity business at the Hollywood Playhouse is an unusual comedy drama. It's a type of play that catches the interest of an audience and will hold that interest through to the final curtain. Its comedy touches, tense moments of drama and the fine characterizations given by the many artists assembled in the large cast will more than please and entertain you.

The story deals with the trials and tribulations of a lovable old card-sharp, wandering about the country, doing good here and there—trimming the "suckers" every now and then and, above all, spreading happiness and a philosophy of love among his fellow man.

And, it's going to do your heart good to see Berton Churchill in the role of the Deacon, supported by a wonderful cast of associate players, all professionals of established reputation.

A brief synopsis of events follows:

The Deacon (Berton Churchill) is introduced in a prologue where he is seen traveling in a box-car

attached to a moving freight train. He has as companions three tramps with whom he engages in his favorite game of poker, for he is an expert card-sharp down on his luck temporarily. The illusion of the moving freight car is maintained in a way that is startling to the audience. Through the door glimpses of the passing landscape are obtained. The train slows down starts and stops and a new tourist cautiously enters the car.

Phyllis Halliday (Helen Ferguson) has run away from a cruel guardian, and, disguised in boy's clothes, tries riding on the freight train. One of the men discovers that she is a girl and there is a fight over her in which the Deacon has his first chance to show that he is a potential hero. The struggle becomes brutal, the lantern is put out. The girl and one of the men jump from the moving car just as there is a pistol shot that furnishes a decided thrill.

The first act takes place in the lobby of the Commercial House in Herington. Here the girl is acting as waitress and it is disclosed that the man who jumped off the train

with her is a youth, John Adams (Walter Emerson), who also has had reason to make a ticketless trip. He and Phyllis have fallen in love with each other and their romance gives the Deacon, who appears at the hotel in the role of a religious old rogue, a chance to prove that he can use his card cleverness in good causes.

Although there is youthful romance interwoven with the plot it is the Deacon who is always the main figure. Mrs. Clark (Frances Underwood) is the proprietress of the hotel and she awakens all the dormant chivalry in the Deacon's character. In the role of Mrs. Clark she does an artistic piece of work that splendidly supplements Churchill's delightful delineation of a lovable old rascal who manages to win everyone's sympathy. Nothing finer than his portrait of the man who lives by his wits and yet manages to defend women and punish villains has been seen in recent years.

The Deacon's special talents are demonstrated when he is persuaded to play bridge and so helps the widow win back money she has

lost. Then his game of poker with "Bull" Moran (Jimmy Guilfogle) and "Slim" Sullivan (Walter Percival) puts the audience into a gleeful mood. Everyone who looks on roots for the Deacon. It is he who is responsible later for the release of John Adams, unjustly imprisoned, and his restoration to Phyllis. He plays a game with Jim Cunningham (William H. Turner), the village skinflint, and wins the mortgage on the widow's property. In his sojourn in Herington, the Deacon becomes a philanthropist who delivers the innocent and is the means of punishing the wicked.

A telegram to the sheriff causes the Deacon's departure and in the last act he says adieu to the widow as the locomotive whistles in the distance.

The final scene of the play leaves a little lump in your throat and you feel—Well—I suggest that you see it!

Berton Churchill, with the capable support given him by the entire company, assures you of a most interesting and eventful evening of entertainment. I. W. IRVING.

"PULCHRITUDE PAYS!"

The Far-Sightedness of This Pioneer Producer in Combining Comedy With Beauty Has Paid Bountifully

By H. M. TYSON

IN THE middle of the Mack Sennett Comedies studio in Los Angeles is a little old shanty that will never be taken down. It is the place where the Sennett comedies were born.

Mr. Sennett was one of the pioneers of the California movie colony.

He had been one of the early comedians with the old Biograph Company in New York in which studio so much motion picture genius first came to light.

With two business partners, Sennett decided to make some comedies on his own hook. They didn't have any money; but at the time, this did not impress them as being of any particular importance.

They hired a camera man and started out. Mr. Sennett says he

was the most impressive looking camera man in the world. He looked like a Russian grand duke and had the top-lofty manners of an Oriental potentate. They didn't stop to inquire whether he knew anything about cameras; they hired him on the strength of his grand ducal whiskers.

They didn't have any studio. They just shouldered the cameras and the props and started off some where on a street car. Usually they hovered some where around Fort George, New York.

One day when they were trudging along by the roadside through the dust, a big touring car whirled by. An actor stuck his head out from the back seat and asked: "How's the walking, Mack?"

It wasn't so very long afterwards that the same actor was waiting around in the reception room of the big Sennett studio in California,

resting his eyes, as he waited, upon two long lines of automobiles waiting to go on location with the twenty-two comedy companies then working at the studio.

Those first comedies were made on friendly front lawns and side walks. Once they borrowed all the parlor furniture from an accommodating housewife and moved it on the sidewalk. They didn't have any electric lights.

They had so little money that they made three comedies before they had the film of the first one developed; they could get it done cheaper that way. They went proudly into the projecting room to see their maiden effort; they came out staggering with dismay. The grand ducal camera man hadn't turned the crank fast enough. Consequently the pictures didn't move, they leaped in wild and fantastic kangaroo bounds.

There was nothing to do but throw away the stuff and start all over again. By this time they were flat broke. They made a pool of all their watches and stick pins and family jewelry and got together

enough money to go to California. Sennett came West with two actors, and the business partners remained in New York.

Arriving in Los Angeles, Mr. Sennett went out to an unfrequented part of town where the families kept goats like in Hooligan's flats. Here he rented a vacant lot and had a little shanty put up.

This was the first Sennett studio. It still stands there in the magnificent modern plant amid concrete light studios and stages. It will always stand there.

A man of less physical endurance than Sennett never could have gone through the ordeal. Every morning when the brick layers were going to work, Sennett made his way out to Edendale as that section of town was then called. He opened the studio and got the props ready for the day's work. Usually he made new sets by plastering some wall paper over the old ones.

All the day he acted in the picture and also directed it. When the other actors had gone home, he stuck around until late at night cutting the film made the previous



NANCY HELLMAN



MACK SENNETT



MARJORIE HAMPTON

SAYS MACK SENNETT

day. He was telephone girl, book-keeper, actor, director, publicity man and film cutter.

Finally they finished the first comedy and shipped it East by express. The verdict was very prompt: "Terrible," his partners wired back.

Taking a cinch in his belt, he started out on another one and managed to bring it to completion. This was also shipped. The answer was equally prompt: "Worse."

Somehow he didn't lost heart, although money by this time was scarcer than hen's teeth. It happened that the G. A. R. was holding a convention in Los Angeles and there was a great parade. As a last desperate chance Mack Sennett photographed this parade; took some comic scenes to fill in and made a war comedy. With a faint heart he sent this back over the trail of the first two. This time the message that came back was "Great."

Sennett was made.

The rented vacant lot has grown to some twenty-five acres which are worth a fortune, the city having grown up to the studio and miles and miles beyond it. The little shanty has developed into one of the finest plants in Hollywood—although strictly speaking the Sen-



MADELINE HURLOCK



RUTH TAYLOR



MACK SENNETT BATHING GIRLS

nett studio is several miles nearer the city than Hollywood.

It is more than a studio. It is a chapter in the history of the new-est and greatest of the industries.

The comedy cops were born in that studio. The idea of the comedy bathing girls—the Follies of the screen—was originated by Mack Sennett on that lot. Some of the greatest stars of comedy and of drama learned their technique on that lot.

Charley Chaplin began his film career there. Weber and Fields, Willie Collier, Mabel Normand, Charlie Murray, Raymond Hitchcock, Louise Fazenda, Ben Turpin, Harry Langdon and many other famous comedians began there.

Many famous dramatic stars like Gloria Swanson, Marie Prevost, Wallace and Noah Beery, Bebe Daniels, Mary Thurman, looked back to the old "Sennett lot" as the school where they learned to act.

Mack Sennett is still making them. Still discovering new stars.

Of all the studios in movieland, this is almost the only one that has been running uninterruptedly since the pioneer days of pictures under the same management and on the same ground.



RUTH TAYLOR



MARGARET HAMPTON



George Bancroft, the master gunner who shares in comedy honors.

"OLD IRONSIDE"

By OLIVER WENDELL HOLMES

Ay, tear her tattered ensign down! Long has it
And many an eye has danced to see, That banner

Beneath it rung the battle shout, And burst the
The meteor of the ocean air, Shall sweep the

Her decks once red with heroes' blood, Where
When winds were hurrying o'er the flood, And w

No more shall feel the victor's tread, Or know the
The harpies on the shore shall pluck The Eagle

O, better that her shattered hulk Should sink
Her thunders shook the mighty deep, And there

Nail to the mast her holy flag, Set every thre
And give her to the god of storms, The lightning

"Old Ironsides"

A Dramatic Epic of the Most
Adventurous Period of American History

A Picture As Great As the
Around Which It Revolves

A Directorial Achievement
receptor

The Most Glorious Story Ever

James Cruze, director of this epic, deserves unlimited credit for his spectacular production glorifying American History.

Charles Farrell and Esther Ralston, the boy and the girl who imbue this spectacle with its wonderful romance.

ROBERT H. GOWING
"ON DECK! On deck there! Go aloft and shake out the gallant fore and main!"
"Ve ant shakin' out no sels. Ve are money A gr on the ship



Wallace Beery gives another marvelous performance in the role of an old sea horse.

S
l on high,
the sky;
on's roar;—
no more.
the vanished foe,
were white below,
quered knee;
e sea!
the wave;
d be her grave;
sail,
the gale!

ides"

Glorious and
ican History
ous Frigate

a Great Di-

Written

n'. Ve vant more

of sullen faced seamen
of the square rigged
"Esther," sailing from

Salem, according to the words in bright yellow across the stern. A doughty little big-chested Captain clad in an old fashioned shirt, trousers, wig, and tam-o-shanter hat. . . Other men in wigs and pigtail ques and billowing shirts of a day gone by. . . Young men in modern snappy knickerbockers carrying heavy black boxes. . . And other young men in white sailor pants climbing aboard the ship with three legged wooden tripods, which they passed with infinite care to each other and set solidly on the deck, digging the sharp points of the legs tight into the planking. . . Huge mirrors, lights reflectors, glaring tin and tin foil in boarded six-foot squares, bundled canvas chairs. . . Megaphones.

"Get up in the riggin' and shake out the sels! "screamed the little captain on the poop overlooking the sullen group below.

"Ah-h shot opp! Ve ant goin' to sea today or any other day till ve gets more pay," was the answer.

People on the dock began to move toward the shore. Mutterings among the men increased. The captain screamed once more.

"Dan get t'halle off dis ship if you don't vant to vork! I got plenty men to run dis ship! Get d'halle off dis ship!"

Stolidly, without a word of reply, the group of seamen climbed over the rail, stepped into the ratlins, and leaped onto the dock. They stood there a moment, wait-

ing. The captain on the ship impervious and reckless of the cannon of its day—"Old Ironsides"—and never defeated!

"Shake out d'gansel fore an' main' On deck! Let loose d'clewline! Le' loose d'clewline! Gawdam selsors, vot a bunch of men!"

"Don't touch them clewlines," came from a deep throated rigger on shore. "You fellers come off that ship if you know vot's good for you."

The seamen on deck climbed over the rail, stepped into the ratlins, and leaped to the dock as the others had done. On the gallant sail yard arm five men swayed on their rope footing, belly to the yard, but their hands made no move to loosen the gasket ropes about the sail. A gigantic sailor on the dock, muscles bulging beneath his blue denim shirt, hands rolled into a fish for all the world like the end of an oak post, strode forward.

"You, Danny," he roared in the direction of the men on the yard arm. "You, Yohnson, Nils, Black, Svengrid! Ve are goin' off dis ship till ve get more pay. Ven ve get you in San Pedro ve vill smesh you to yuice, yust prune yuice. . . Or you come off that ship!"

Three minutes later the captain, the first mate, and the second mate of the "Esther" were the only seamen aboard her. Seamen who had no desire to strike were nevertheless compelled by their sea-going companions to quit. Broken bottles, knives, black-jacks and belaying pins thrown and wielded by seamen in dark alleys governed their choice.

"Dese movies got lots of money. Dese stars git payed fer sittin' around while we work," said one.

"Listen: The picture must be made on the sea, and we are the sailors of the ship. If the sailors don't work they can't take the ship out to sea."

"And if the ship don't go to sea they can't make the picture."

"Dey got to have us."

"Dey got to pay vot ve ask."

"Ve got 'em."

The old hold-up game! The men were sure of their position.

No, this is not a story. This is not a melodrama. It is, as you may have guessed, one of the little incidents of excitement that crowded each day's work during the filming of the great Paramount epic of American Naval History—"Old Ironsides."

Perhaps you have already seen "Old Ironsides." Perhaps the picture has not yet been released in your city or your town. But soon you will see it, for no red-blooded American citizen can afford to miss this latest colossal motion picture directed by James Cruze, who has again thrown his tremendous genius into the making of an American picture for Americans, the gigantic and all-powerful story of the U. S. S. "Constitution," once the pride of the American Navy, made of oak.

ing. The captain on the ship impervious and reckless of the cannon of its day—"Old Ironsides"—and never defeated!

JAMES CRUZE and the Famous

Players-Lasky Corporation spent over a year in preparing and filming "Old Ironsides." Neglecting the months of preparation for, and the choosing and "cutting" afterward, the actual "shooting" took close to five months, an almost unheard of length of shooting time in Hollywood. The completion of such a tremendous production, involving such huge sums of money, is at all times at a perilous balance, and on this day perhaps more than any other day of the filming the fate of a great story of American patriotism by Americans hung in the balance. There had been delays, and accidents, and adverse sun and weather conditions, all piling up overhead expense, all "setting-back" the shooting schedule of the picture. Rumor had it that the cost was running well over ten thousand dollars a day, and the production sheet called for months and months of shooting!

Down the old wharf, lined with ancient stores and fish markets and warehouses built to exact duplication of the dock at Salem, Massachusetts in the year 1801—came the business manager at a brisk walk. The ship would be ready to put to sea he knew—sails shaken out, food aboard, actors in costume, cameras set up. But that something had gone amiss with his carefully laid plans was very evident. The gigantic seaman in the blue denim shirt stepped forward and answered the business manager's sharp question. The B. M. sized up the situation in a flash.

"Don't want to work? All right! Check in your wardrobe and get off the island!"

"Ve vant," began the seaman.

"Get off the island! Don't want any Wobblies or Bolsheviks here! Check in your wardrobe and get your pay!"

Consternation reigned in the company. There was no bluff here. The B. M. intended to fire the whole gang. How could they put out to sea, haul up the sails, handle the rigging, master a cumbersome square rigger with one were other men with no gentle hundred and one ropes to pull and no one to pull them or even know which ones to pull? Camera men couldn't do it, carpenters couldn't do it, the property men and the assistant directors couldn't do it. The actors—how the dickens would any scenes be taken on board the "Esther" until this gang of men had been transported from the "location" at Catalina Island to San Pedro, California on the mainland and a new bunch of sailors had been collected, signed up, and transported back to the island? Another day

(Continued on Page 21)

The "Never Quit" Boy

CHURCHILL ROSS, Universal's latest comedy find, who was recently signed to star in a number of short-length comedies, should establish a new vogue in that field.

Churchill, off the screen, would never impress one as a comedian. He is the studious type of fellow, slight of build and almost frail. He carried himself as though he were deeply immersed in trying to silently solve the cosmic ray while the world and the few million mortals in it might turn hand-springs, leap off bridges, or do anything and everything without causing him to even take the trouble of noticing what it was all about. Churchill wears immense spectacle with lenses of almost unbelievable thickness, not to appear funny, but because without them he can't see a thing.

Get this first impression of the youth who made millions laugh as the faint-hearted bookworm in the Universal comedy series "The Collegians," and then talk with him for 15 minutes. Your entire impression of him as a sour, uninteresting and over-educated individual is replaced by an impression of a wise-cracking young fellow who loves to kid and be kidded, a fellow who would usurp the limelight in almost any gathering. It's this same knack of being subtly humorous with apparent lack of effort that he has capitalized as a screen asset—an asset by the way that President Carl Laemmle of Universal, recognized almost as soon as Ross did.

Churchill Ross was born in Lafayette, Indiana, a little over 22 years ago. He attended high school and college in his home town.

His parents had never been on the stage or taken any particular interest in theatricals. When a good show came to Lafayette, they went to it the same as did their neighbors. Churchill, himself, admits that he had never taken an interest in either the movies or the stage until Valentino came to town.

While the other boys and girls of Lafayette were gazing in admiration and awe at Valentino and his splendor, Churchill was doing some deep thinking. "He's a success," Ross figured, "and he has nobody responsible for it but himself. Why can't I do the same thing?" Ross took the bull by the horns, so to speak, and crashed the gate of Valentino's dressing room. "How do I get in the movies?" he asked beloved Rudy.

Valentino, wise in the heart-aches and disappointments of break-

A STORY OF A YOUNG MAN WHO SUFFERED SICKNESS, POVERTY AND HUNGER—AND WON!

ing in, talked to the eager youth and told him of the obstacles. He ended up, probably out of sympathy, by telling Ross that anyone could do it if he had the nerve and perseverance.

That was enough for Ross, so he made preparations to go to Hollywood. His parents opposed the plan and his buddies kidded him unmercifully for thinking himself an actor, but Ross went to Hollywood just the same.

For two years Ross pounded the pavements of Hollywood. His

By
**PAULINE
HAMMER**



story during this period is the same as thousands of others and will not be told again. Whenever Ross would get hungrier than usual he would think of his parents and his buddies back in Indiana, but sometimes his pride and other times his determination to get ahead would hold him from wiring for transportation. Then almost overnight his luck changed.

Carl Laemmle, Jr., had been assigned by his father to the import-

ant task of writing and then supervising production of a series of comedies based on college life. While looking for actors of the college type, he happened to see Ross play a small part in a picture starring Douglas Fairbanks, Jr.

Ross was located and offered a bit at a very moderate salary. "The Collegians," was slated to be a series of ten two-reel pictures. As one picture followed another,

Ross was given more and more to do. In the last four episodes he had parts second only to those of George Lewis, the star. The series was so successful that another series was started with Ross prominent in it.


Upon completion of the new series, Ross will start on a number of short comedies, written by James Madison, old time vaudeville skit writer and recognized as

(Continued on Page 19)

ETHYL

is at

DAVE'S PLACE



Beatrice Danko

STOP FOR THE GOOD GAS

That Puts Your Motor
On Its Toes and
Makes It Dance
With Joy

First and Dillon Streets

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Looked Before They
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The Look at Present
The Way Our Customers
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ORUGS



Graumans
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Court
D.HAPIP

THE HOME OF
THE FAMOUS

"A PUFF from HOLLYWOOD"
CIGARETTES

LICKTER'S EGYPTIAN
SMOKE SHOP
Graumans Theatre Court

Beauty Topics

THERE is no longer any excuse for poor make-up in screen work, say beauty experts.

Players not only study the effects of make-up on the screen and thus discover many of their own errors, but they also consult experts who can advise them on color properties and the qualities of paints and powders.

Ethel Shannon, widely known motion picture star, visited the shop of Harry L. Siegelman, manufacturer of the perfect make-up for the screen, one afternoon recently and asked him to look over her make-up to discover why it was that her eyes and lips were photographing too dark.

Siegelman asked Miss Shannon to look in the make-up mirror, where she found that a brown shade of pencil over the eyes was much softer, bringing out the expression of her hazel eyes much more clearly than the green that she had been using.

STUDY the eyes, is the advice of Siegelman, to all who are having difficulty with make-up, and secure a color that will blend in satisfactorily. Study the face, take more time in making up, and in many instances the player will discover his own mistakes.

Many players are having difficulty in finding the proper make-up for use with the pan-chromatic film, Siegelman added. He stated that after different experiments he has found a reddish brown rouge to be very suitable for this work.

NOW that henna packs and hair dyes are perfected, there emerges the new effect in dyes—a darkener for the eyebrows and eyelashes. Light eyebrows and lashes can now be permanently darkened by the Anna-Jean process, which is non-injurious to the eyes.

"Old Ironsides"

(Continued from Page 17)

gone! Possibly two! Why the "front office" would raise Cain. The picture would be stopped. Everybody would lose their jobs!

Cruze came down to the dock, saw the striking sailors (now a

bit uneasy about their assurance of a raise in pay, now a bit apprehensive of another long stretch "on the beach" which is sailors vernacular for down and out, broke, and no work or beans).—Cruze saw the group, asked a few questions about the pay the seamen and the riggers had been getting, nodded his head, and proceeded to calmly roll another cigarette from his ever-at-hand and fresh sack of Bull Durham tobacco.

So there was the situation—at that moment.

Twenty minutes later a sour group of striking seamen stood on the dock and watched the sails of the "Esther" hauled up, dropped, spread and belayed. Watched a crew of fifteen men, under the direction of the doughty captain and the two mates, scamper up the ratlins into the rigging in bare feet, climb out on the yard arms, slide out on the jib-boom and go about their business of "setting sail" as speedily and as efficiently as any crew of veteran seamen.

(Continued on Page 28)



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WHEN MAY McAVOY

[By HELEN GURLEY]



Expressing the mode for the early spring months is this smart top-coat of Rodier fabric, with Palmi fur collar.

The petite May McAvoy "owns her own" automobile and many of the lengthy journeys which her profession demands are made by motor.

Since May prefers chic sports clothes it is only natural that she should prefer this beautiful sports model automobile.

Miss McAvoy wears to advantage the short jacket of red cape leather, with tan leather trim. This is her choice for the motor journey.

TRAVEL across the country by automobile is every day becoming more easy. One no longer anticipates for weeks the trip of 30 miles or of 3000 miles, for the decision to make a journey may be formed overnight, and the traveler may be well on her way within a few hours.

Because the very fact of the importance of the motor as a means of transportation automatically brings forth the question of the proper apparel for such trips, I requested Miss May McAvoy, Warner Brothers' star, who is known as an authority on correct dress, tell me what she consid-

ered most appropriate costumes for motoring.

Miss McAvoy received me in her dressing room at the Warner studios. She seated herself gracefully on the black satin lounge, beneath the green shaded floor lamp, a colorfully petite figure in pink costume as she gave careful thought to the subject of travel.

"Well, to me, the most important thing is to appear fresh and clean every minute of the journey," she said slowly. "To do this, I always choose materials which do not wrinkle easily and which do not show the dust and stains of travel.

"One may ride in the automobile for many hours and the dresses and coats which are taken as changes are packed in suitcases, and there is little opportunity to get them pressed."

Miss McAvoy paused to listen attentively as her name was called in the long hall outside the dressing room.

"There's my 10:30 call," she said, escorting me to the set where she is at work in one of the new productions. At intervals between scenes I gleaned many interesting ideas on the motoring garment.

ACCORDING to Miss McAvoy, the jersey and the "fancy"

knitted materials are examples of the most practical fabrics for the extended motor trip. They are smart when modeled in two-piece frocks, or in other simple and tailored styles.

The color of the gown is equally as important as the material. Of course, in setting out on a trans-continental trip, one would not choose a light shade that would appear soiled or travel stained in a few hours. These lighter costumes, however, are correct for shorter trips.

Practicality should be the keynote in selection of garments for a long journey, and there is prac-

GOES A MOTORING



〔 COSTUMES THROUGH
COURTESY OF FRIEND, INC. 〕



May McAvoy models the newest importation in motoring costumes—of beige shepherd check worsted. This costume might also be worn on the golf links.



May McAvoy, the charming co-star of "The Fire Brigade," says she likes best to wear sports clothes.



To be worn with the top-coat illustrated here, is the new tre-tone costume of white flat crepe and yellow knit silk.

ticality in color as well as in weave.

Not only appropriate for motoring, but for the social affairs of the week-end which require a smart sports costume, is the French importation "cote d'Azure," a model seen at Deauville. The frock is in the tretone combination of colors, with white flat crepe, yellow knitted silk and harmonizing green silk in the scarf and embroidery.

The skirt of white flat crepe employs the new diagonal pleating, with a band of yellow and green at the hem. The sleeveless jacket of yellow knitted silk is flatteringly soft in line, yet almost tailored in effect. The blouse reflects the new note in short sleeves and is made with a tailored collar and with green scarf tie, which is caught with a hand-embroidered

design of yellow and green silk threads.

Rodier fabric, a French weave using conventional design in bright colors, is a new material for sports coats. The coat illustrated is beautifully made in a style which uses the contrasting pattern to advantage, in the deep yoke of the back, and in the revers of the collar. Palmi fur is chosen for the collar.

As Miss McAvoy completed her description of the sport coat we rose from the canvas chairs in which we had been sitting near the set and Miss McAvoy was once more called to resume her role.

"There are two things to be remembered in the selection of motoring clothes," she said in conclusion. "They are, practicality and simplicity. And, come to

think about it, those are two important points in the choice of any wardrobe."

If you choose a jersey costume you will need to select a top coat to complete the ensemble. Top coats of the sports costume type are especially smart this year, and those modelled in the Scotch plaids and tweed mixtures are suitable for travel.

Miss McAvoy stated that for traveling she prefers the leather coat, because of its unquestionable smartness and durability. A short red coat—really a jacket—of cape leather with tan leather trim which is made without belt and features the high collar.

The collar is of tan leather, with three tiny red straps at each side. and when worn open, the collar displays the tan leather lining.

The leather is exceptionally

fitted for travel since it is washable.

MISS McAVOY told me of one of the new importations in costumes for motoring, appropriate for the trip across the continent or a short pleasure journey. It is designed in beige shepherd check worsted and consists of a tailored sleeveless jacket and wrap-around skirt. The feature of this garment is that it is worn with a beige and brown striped blouse of tub silk, which is fashioned as blouse and combination in one piece.

Brighter colors, which are reflected in the new sport clothes for the spring months are correct for the short motor "jaunts." For such trips as a few days at San Diego or the week-end at San Francisco, the brighter colors may be chosen, as well as the lighter silks and knitted fabrics.



SCREEN

Attractions—What they are—Where they are—



The CINEMA

GRAUMAN'S EGYPTIAN

"Old Ironsides"

FAMOUS PLAYERS - LASKY'S great historical epic is filling this theatre at both matinee and night performances. It is now in its second week and is appealing as greatly to grownups as to children. Esther Ralston, Charles Farrell, Wallace Beery and George Bancroft head the cast. The prologue is masterful.

LOEW'S STATE

"The Lady in Ermine"

CORINNE'S latest and one in which she is more delectable than ever. A splendid cast supports her and includes Francis X. Bushman, Einar Hansen and Ward Crane. It is a tale of European court life, and that means marvelous costumes and scenic embellishment. Fanchon and Marco furnish one of their most brilliant "ideas" for the musical end of the bill.

MARCAL

"Lost at Sea"

THIS is first run for this big Tiffany picture. A splendid cast includes Jane Novak, Lowell Sherman, Huntly Gordon, Natalie Kingston and others. This theatre runs a daily matinee now that it is a first run house and the new policy is to be congratulated.

FORUM

"Flesh and the Devil"

THIS truly M-G-M picture, directed by Clarence Brown, bids fair to outrun any of its unusually good predecessors. John Gilbert and Greta Garbo are the two outstanding stars, but a finely balanced cast of well known players supports them to great advantage. This is not to be missed under any circumstances.

FIGUEROA

"The Music Master"

ONE of the stage's greatest plays. Made famous by that master of stagecraft, David Warfield. Alec Francis, that fine screen senior, plays the Warfield role, and Warfield himself could not give a greater or a finer enactment of the part than does Mr. Francis. A Fox film at its very best. Neil Hamilton and Lois Moran carry the romance.

BROADWAY PALACE

"Easy Pickings"

"EASY PICKINGS" is the feature here and brags of an all star cast, including such great favorites as Anna Q. Nilsson, Kenneth Harlan, Billy Bevan, Jerry Miley, Philo McCollough and others. The play from which it was taken is well known as a thrilling mystery drama.

CARTHAY CIRCLE

"What Price Glory"

IN ITS twelfth week and drawing capacity crowds. If you haven't seen it your film education is not complete. Edmund Lowe, Victor McLaglen and Dolores del Rio are the stars.

UPTOWN

"Finger Prints"

LOUISE FAZENDA is the bright particular star at this theatre this week. The vehicle is entitled "Finger Prints." It contains both mystery melodrama and much good comedy. A goodly cast of comedy troopers assists her.

ALHAMBRA

"The White Black Sheep"

RICHARD BARTHELMLESS in his latest Inspiration picture. It is an exotic affair, with Dick as a British officer and Patsy Ruth Miller as Zelig, a dancing girl. This is reported better than his other late ones.

LOEW'S STATE
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STAGE

ATTRactions—WHAT THEY ARE—WHERE THEY ARE

The STAGE

WILKES' VINE STREET

THE fourth week of that much talked of play—Dreiser's "An American Tragedy." Leslie Fenton is a sensation and his two leading ladies, Helene Millard and Ruby Rush have made new reputations for themselves in their respective roles. Fourth week.

HOLLYWOOD PLAYHOUSE

"Alias the Deacon"

THIRD WEEK now for this snick-ery comedy. One of Hollywood's most entertaining spots and well patronized. Berton Churchill carries off the honors with his unimpeachable characterization, but his supporting cast is one of the most evenly matched yet seen in Hollywood.

MUSIC BOX

"Music Box Revue"

FANNIE BRICE, the big hit here supported by a cast of clever comedians and a big chorus of America's most beautiful girls.

MAJESTIC

Broadway and Ninth. TR. 2092. Now Playing.

THOMAS WILKES Presents

"AFTER 8 P.M.—?"

By Otto Harbach,

Author of

"No, No, Nanette," "Rose Marie." **Laughs! Laughs!**

BELASCO

RICHARD BENNETT and Dorothy Mackaye are delighting audiences for the fourth week here in that great Willard Mack success, "The Dove."

BELMONT

"The Fool"

NEW YORK'S great hit, "The Fool," is now playing here with two well known picture actors in the leading roles, James Kirkwood and Lila Lee. Mr. Kirkwood originated the part back East. It is expected to be one of the Belmont's most pleasing attractions.

BILTMORE

"The Arabian"

WALKER WHITESIDE is here starring in "The Arabian." Mr. Whiteside can always be counted upon in the matter of the unusual or the exotic in plays. This is one of his most unusual characters and one of his most pretentious offerings. Camelia Campbell is his leading lady.

EGAN'S

"Applesauce"

THIS is the third week for this delightful comedy. Rea Marvin and Neely Edwards cause gales of laughter and are most ably abetted by that clever chap, Ross Forrester, who was so good in "White Collars."

MAJESTIC

"After 8 P. M.—?"

SOUNDS interesting, doesn't it? It is reported to be a long run successor to "The Ghost Train," and includes in its cast Charlotte Treadway, Ernest Wood and others who have been taken to the heart of theatre-going Los Angeles.

MASON

Kolb and Dill

THESE clever comedians in "Queen High" are still sending them away laughing. Now in its third week.

MOROSCO

"The Poor Nut"

SECOND week. Of unusual interest because a film is being made of the same story right now for First National. Corking comedy by the Nugents. John Litel and Alma Tell hold the honors.

PLAYHOUSE

"What Price Glory"

THIS most talked of Stallings' play, which has created such a furore as a picture is to be the next stage attraction at this house, opening February 9. It will be given under the auspices of Sergt. Francis Green Post 883, Veterans of Foreign Wars.

Vaudeville

ORPHEUM

IRENE BORDONI, famous musical comedy and farce star, headlines the new bill here. Others are Billy House and company in "Resolutions"; Jack ("Rube") Clifford, Joe Darcey, Gus Stewart, and Ollie Olive, Adelaide Hermann and her seals.

HILLSTREET

BRAILE AND PALLO with their Yugoslav orchestra is the leading attraction here. Lang and Haley, Leon Domque, Sankus and Silvers, Walter Brower and Phair and Pert complete the variety. Rod La Rocque and Mildred Harris in the De Mille picture, "The Cruise of the Jasper B" is the picture attraction.

PANTAGES

TOM MIX in "The Canyon of Light," is the picture feature with vaudeville consisting of Ray Hughes and Pam, Alan Douglas and revue with six girls, Rice and Werner, The Urango Trio in Spanish dances and the Oxford Trio in novel cycle stunts.

Drankoff at Fine Arts

ALEXANDER DRANKOFF has decided to house his production units in the Fine Arts Studios.

After a careful survey of the various independent studios, Drankoff has signed a long-term lease with Samuel Freedman, general manager of the spacious and excellently appointed studios. Mr. Drankoff's first production, "The Royal Lover," will require a vast amount of space for the construction of colossal sets, all of which are obtainable at Fine Arts.

Members of the Drankoff technical staff are now on location seeking suitable exterior locations for the large sets that will be required for the noted producer's first American picture.

Congratulations, Bill!

HOLLYWOOD'S film circles have been augmented by a new prospective scenarist, thanks to old Doc Stork. Saturday, January 29, at the Good Samaritan Hospital in Los Angeles, the impeccable bird delivered to Lenore J. Coffee, who in private life is Mrs. William J. Cowan, prominent authoress and scenarist with the Cecil B. DeMille organization, a bouncing baby girl.

Cowan, who is assistant director to DeMille, was busily engaged in helping his chief direct "The King of Kings" when word reached him that his wife was en route to the hospital. Then started a thrilling race from Culver City through Los Angeles, with absolute disregard for all traffic signals.

"Both Mrs. Cowan and the baby are doing exceptionally well," declared the new father yesterday in gasps. "From present indications, the young lady will follow in the footsteps of her mother, because when I just left her she seemed to be in a reflective mood," he added proudly.

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By HELEN UNITY HUNTER

THERE is no tonic for restoring a woman's complete well-being comparable to beautiful new raiment. And just now, when so many theater premieres and openings are offering a legitimate excuse for the purchase and display of appropriate gowns and wraps, it is needless to say, that many a twinkling star in our movie constellation has gratified a yen to wear lovely new models within the last few weeks.

Black velvet is immensely popular just now. Jetta Goudal was seen at the opening of "The Miracle" in a Lanvin model of black velvet richly trimmed in ermine tails of creamy yellow. The material was gracefully draped and caught over the right hip with a big rhinestone clasp that held the folds tightly in place. The uneven hem showed a lining of creamy yellow to match the ermine tails, and over this rich model Miss Goudal wore a long white ermine coat trimmed with bands of black fox.

* * *

MISS IRENE RICH was seen posing at the Warner Brothers Studio recently in a beautiful net and lace creation to be used in her new picture, "The Climbers." Over a foundation of pale green satin crepe was a French silk net, the

bodice of which was tight fitting well down on the hips. Extending from the waistline in the back over each shoulder was a strip of rare Chantilly lace meeting in front under a bow and streamers of wide gold ribbon, which fell to the hem of the skirt. The skirt was full and long and edged with a wide band of the lace, the upper edge of which was festooned with a dainty garland of rose buds of vari-colored silk. A wide floppy hat with silk flowers to match those on the skirt, made Irene look adorable.

* * *

WHEN it comes to dancing Joan Crawford always leads her fair sisters of Cinemaland, as may be readily conceded. Therefore, we would like to describe a frothy dance creation worn by Miss Crawford one evening not long ago at the Montmartre. A clinging black satin bodice was decorated with large white satin gardenias reaching over the left shoulder. The skirt was made of folds and folds of black meline edged with silver threads and cut in uneven points which hung down to her ankles. The lower folds being transparent, her silver hose shown through enticingly. Black satin slippers with rhinestone buckles corresponded with the black and silver of the entire costume. As Miss Crawford danced the meline skirt gave a graceful, billow effect which enhanced her greatly.

BETTY BRONSON, the pocket edition star who is shining at the Paramount Studios these days, was seen recently at a party wearing a most unusual wrap. The gown was just a simple little shell pink chiffon affair with pearl trimming and meline sash, but the wrap was the cynosure of every one. The upper part was made of the most beautifully matched Kolinsky fur with bell shaped sleeves and the skirt of the coat was a rich brown metal cloth done in a circular pattern and bound with an edging of gold metal ribbon. As Miss Bronson was leaving she gathered the rather full folds of this unusual wrap around her which gave it a most chic effort.

* * *

"THE FOOL" opened this week at the Belmont Theatre with James Kirkwood and Lila Lee playing the leads. In the play Miss Lee wears several lovely costumes which are rather chic. The one she wears in the last act is particularly becoming to her brunette beauty. It is a tailleur of gold brown velvet. The skirt is short and pleated in front and the boxy short coat is worn over a tan satin blouse trimmed with rows of tiny gold buttons. Sand hose and brown semi-oxfords, together with a brown satin, close-fitting tam-shaped hat, proves that Miss Lee's taste is excellent.

SADA COWAN—FLORIST

FLOWERY words and real flowers have been combined by Sada Cowan.

Miss Cowan is one of Metro-Goldwyn-Mayer's most famous scenarists. She wanted a side line, so she bought a flower store in Culver City not far from the studio.

It is called the Sada Flower Shop and was formerly opened Friday, January 14.

Miss Cowan plans to manage the

shop personally. Her days, of course, are spent at the studio, but during the evening she will be in the store.

Miss Mayme Ober Peak, Washington correspondent of the Boston Globe, entertained Miss Shirle Dorman and Miss Joan Crawford at dinner at the Hollywood Studio Club, Thursday evening, January 20th. On Friday evening, Miss Peak had as her guests Captain and Mrs. Ward Waddell of Coronado.

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Fitzpatrick's
HOLLYWOOD
SHOP



Camera!



BY PAUL H. ALLEN

ASSOCIATE CAMERA MEN

FOR years the term "second camera man" has rankled inside me. Every time I hear it I want to yell long and loud. For what does it mean in many cases? Discrimination against the individual so called, when he oftentimes is the equal and sometimes a much better cameraman than the individual who rates the "first" camera job. Let's cut it out, boys, and substitute ASSOCIATE CAMERAMAN, for really he is your associate and honestly don't you feel rather guilty in calling him a "second"? I have never had the heart to call any man who has worked with me in an effort to make a picture a thing of photographic excellence a "second" cameraman. It always makes me think of a "second" auto tire, which has the name of the maker buffed off and the word "second" burned into its carcass with a red hot iron only the original tread of the maker to indicate that it was made by a real manufacturer. What thinkest thou?

JUNIOR CAMERAMEN TO ENTERTAIN

THE Junior Cameramen's Club are to hold a dance and entertainment in the ballroom of the Hollywood Masonic Temple, Saturday evening, March 12th.

Plans have been perfected to make this, their first bow for public recognition, a brilliant and successful affair. That well known comic, Hank Mann, will act as master of ceremonies. Several well known screen personages will assist Hank and the boys to keep the gathering amused. Several skits are being arranged by the members of the club, which will give us an opportunity to see just how they would act if in front of the camera instead of behind one.

Tickets can be secured from all members, so step up folks and show your appreciation for their help in making you what you are in this good business.

FOR those who don't know what the Junior Cameramen's Club is I furnish this information from their letterhead. It is composed of second cameramen, Akley cameramen, still photographers and assistant cameramen. And is sponsored by the American Society of Cinematographers.

M. A. (ANDY) ANDERSON and Jack Draper recently completed a picture at Big Bear under the able direction of Alvin J. Neitz. They used panchromatic stock and Ye Editor's filter chart, and both of the boys speak very highly of the chart and its saving of time in judging the correct exposures when using filters of various colors and densities.

K. W. THALHEIMER, the well known designer of the original camera vignetting equipment called me up on the phone this week and wants to be remembered to all the boys. He is one of the finest motion picture camera equipment designers and repair man that it has been my pleasure to meet and know in my seventeen years' active experience in the industry.

MET Gordon Pollock, who is actively engaged in "The Wedding March," under the direction of Erich Von Stroheim. Gordon was singing songs of praise for his director and employer.

DE BRIE of Paris announce their new Le "Parvo" Model L. The new features over the one in general use are an automatic shift of the film from the photographic aperture and the simultaneous shifting of a focussing ground glass to the actual aperture, this is controlled by a lever on the top of the camera. The mechanism has been vastly improved in many ways. The pressure at the aperture is relieved during the movement of the film to eliminate scratches at the gate. The old watchlike dial for the recording of the speed is still built in the camera, as is also the dissolving shutter which works automatically in nine turns or 72 images.

THIS coming week, if the directors I know let me alone, I'm going to do the studios, A to Izzard.

BILL DANIELS has started work on "Captain Salvation" under the direction of John Robertson. Bill has just finished the camera work on the latest Marion Davies picture, "Tillie the Toiler." And he is responsible for the fine photographic work in "Flesh and the Devil," which was reviewed in January 29th issue of Hollywood TOPICS.

J. O. TAYLOR is shooting Florence Vidor, under the direction of E. H. Griffith at Paramount. William Goetz is the assistant director, and if this is the same Bill Goetz I know, then it has been a long time since last we met, at Madison Barracks, then headquarters of the Company "E," 22nd Infantry U. S. Regulars. Some post, Bill.

ARTHUR TODD, under contract to Universal, is putting on weight. Art is one of the few men in the profession who has beef enough to wrassel that Spoor Natural Vision Camera I saw the other day. Wow! Shades of the ancient Biograph and Edison whoppers, what a camera.

ARTHUR EDESON is in the midst of the leather industry, filming Dick Barthelmess in "The Patent Leather Kid," his assistant is keeping his camera shined up to fit the title.

CHARLES ROSHER, A. S. C., has finished the production "Sunrise," under the direction of F. W. Murnau. This is the most pretentious production that Fox has made to date. And from the reports from the studio Rosher has succeeded in bringing to the screen many marvelous and new photographic effects under the direction of this notable director, who has been one of the biggest factors in the wonderful strides in screen technique.

DHIL RAND and Earl(e) Walker are all at sea, no foolin', for they are making "Eyes of Envy" for Atma Productions. Cliff Wheeler is directing. They are using a boat location, working out of San Pedro. Mostly panchromatic on this one, using my filter chart for guidance.

ONE down, and eleven to go. Harry Carr, erstwhile Lancer, speaks of a Chinese New Year's dinner party, and part of the story includes "—and Jimmy Howe, a Chinese cameraman, who is one of the greatest artists that the movies have produced." Well, well. Harry! Who are the other eleven?

Eastman Announces New Formulae

The following developer has been found to give a finer grained images on original negatives than any other commercially used negative developer. This formulae is especially recommended where it is intended to make master positives and duplicate negatives on the new duplicating film from the original negative.

(Formulae D-76)

Elon	2 3/4 ounces
Sodium Sulphite	8 pounds
Hydroquinone	6 1/2 ounces
Borax	2 3/4 ounces
Water to	10 gallons

(Weights are avoirdupois)

Directions for mixing—Owing to the high concentration of sulphite in this formulae, it is somewhat difficult to dissolve all the chemicals unless directions are followed carefully.

First dissolve the Elon in a small volume of water (about 125 degrees F.) and add the solution to the tank. Then dissolve approximately one-quarter of the sulphite separately in hot water (about 160 degrees F.) and add the hydroquinone stirring until completely dissolved. Then add this solution to the tank. Now dissolve the remainder of the sulphite in hot water (about 160 degrees F.) add the borax and when dissolved, pour the entire solution into the tank and dilute to the required volume with cold water.

Average time of development is 15 to 25 minutes at 65 degrees F. The developer tank usually becomes coated with a thin white deposit of silver but this will do no harm.

EDGAR LYONS and Tom Mix were present at Utopia Friday last. It looked like a motion picture lodge. Didn't get a chance only to say hello to Ed.

"Old Ironsides"

(Continued from Page 21)

Where had they come from? Who were these new sailors?

The disgruntled strikers muttered angrily among themselves. They came close to the docked ship. They scanned the faces of the men who had defied their unjust hold-up, and who did not seem to worry about the consequences either.

And as they looked, and studied, and compared, they seemed to lose the zest for trouble. The absolute indifference of this crew rather took them aback. The unheralded and sudden arrival of this new gang on the decks of the "Esther" bewildered them. And the comparison man to man of their discomfited group to the eager bunch of huskies on the ship who thought nothing of threats, hot decks, rope ratlines, or bare feet, halted whatever violence they may have contemplated.

That man with the broken nose there—he seemed to glory in doing a two-man lifting job. Their faces too. A hard enough bunch! They could take care of themselves well enough! And that was the end of the strike although two

hours later, on the streets of San Pedro, these discharged seamen still pondered clumsily over the bad luck fate had dealt them.

NOW to the crew! None other than the "Hollywood Sailors," the actor-crew of the "Esther," the men under contract to the Famous Players-Lasky Corporation as sailors before the camera for production number 605—"Old Ironsides!"

This crew, picked by James Cruze and his assistant, was probably the strongest and the most eager and the most valuable and satisfactory group of actors ever chosen by a picture company to furnish expensive background for its stars. So much did Cruze think of his "Crew of the Esther," that he carried them through the entire production, using them as actors, sailors, policemen, life guards and assistant directors. A more hard-boiled and physically fit bunch of men never went through a picture. Here they are—and what do you think of the quick training Jim Cruze put them through? Try it on your daily dozen.

First of all know that sailors of the merchant ships in the year 1801 and thereabouts went barefooted when at work. Therefore

it became the painful duty of each and every member of the "Hollywood Sailor" crew to abandon the pedal comfort of hard, protecting, leather and to go about his work, go up in the rigging, climb up and down the rope ladder ratlines, from the main deck to the peak, and trample over brush or stone, Catalina grass or cactus, in the bare feet for a period of months—this in order to toughen the feet for the time when they should be used to carry the actor without hesitation or limp about the business for the cameras. Try climbing up a small rope-ladder in your bare feet. It's a safe bet you won't try it again.

Then throw away your shirt and get toughened and sunburned to the weather clear to the waist. If the top of your bare feet doesn't blister your back will.

Then spit on your hands, get hold of a rope, and run the mainsail or the gansail or the topsail up. Keep pulling those yard arms with their weight of canvas up and up to Heaven itself or until there is no more rope left and when you have them all set make sure that they are all set. On the main and fo' masts and on the mizzen too. After that haul up the spanker and do it in a hurry.

When the actual scene is taken in the camera you must get your work done quickly. And don't forget all the buntlines, the clewlines, the leechlines, and the sheets, tacks and braces to be hauled with each individual unit of canvas. Then for a change run out on the bowsprit and loosen the gaskets of the jibs, teetering back and forth rolling and falling, clinging and blowing sea water, till you get 'em all loose and your mates have hauled 'em "home." Then you may ease your ruined arches on the boiling hot tar of the deck planking, rather than on the narrow steel cable you stood on under the bowsprit.

Time enough to toy with the giant anchor, or haul a six-inch hawser through one hundred yards (or was it tons) of sea water. It is time to take in some more sail, time to hear the "Veer ship!" and "Take in the braces and the main an' top gallant sheets."

And whatever you do don't pull the wrong rope!

When you see the picture "Old Ironsides" you will catch the strength James Cruze put into it, for "Old Ironsides," never defeated, is shown as the symbol of the power and the glory that is America.

Watch for the Next Sensation in Moviedom

LESTER ALLEN

THE BROADWAY MUSICAL COMEDY STAR

who has been claimed by the press and public the greatest comedian on the American stage, now appearing in "La Maires Affair." Producers and executives, have your representative see Lester Allen in "La Maires Affair," which shortly opens in New York. Lester Allen was the star of George White's "Scandals" for six years, also the star of Earl Carroll's "Vanies" and the "Florida Girl," and has also appeared in the leading music halls of Europe.

WALTER HUSTON

STARRED IN

"Desire Under the Elms"

in New York, also "Kongo," and is now starring in "The Barker" at the Biltmore Theater in New York, and is acclaimed by the critics as one of the greatest character actors on the stage.

Dolly Sullivan McGregor

WHO HAS JUST FINISHED

"Drums in the Night"

and

"Call of the Trail"

which are being published by the McCauley Publishing Co. in book form, and has also written several originals for Warner Brothers.

JOHNSTONE M'CULLEY

Author and Playwright, Who Wrote

"The Mark of Zorro"

for Douglas Fairbanks and some of his other successes, and "Broadway Bab," which was made into a serial called "Ruth of the Rockies," starring Ruth Roland.

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HAROLD CHRISTY

Title writer now available.

Wrote titles for Monte Banks features, "Atta Boy," and also for "Mack Sennett." References to his ability can be supplied by both these parties.

TELLEGEN AND FER- GUSON TO CO-STAR IN "EYES OF ENVY"

LOU TELLEGEN and Helen Ferguson, two of filmdom's well-known celebrities, have been engaged to co-star in "Eyes of Envy."

Gavin de la Torres, general manager of the Atma Productions at the Fine Arts Studios, has surrounded his two featured players

with an enviable cast, which includes Myrna Loy, Daniel Makarenko, Sojin, Mary Carr, Josef Swickard, George Kuva, Elaine Worth and Clive Morgan.

Cliff Wheeler has been assigned to direct, with Earl Walker as chief photographer.

The company is now on location at San Pedro, where, twenty miles at sea, exterior and interior ship scenes are being filmed.



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CROSLAND SCORES HIT

MESSAGES of congratulation are still flowing into the office of Alan Crosland at Warner Brothers, following the premiere at the Selwyn Theater, New York, of "When a Man Loves," Crosland's second John Barrymore special, based on the story "Manon Lescaut," by Abbe Prevost.

Messages stated that Thursday night's Manhattan opening was a \$10 premiere, and that a \$2 top scale of prices will prevail during the run. New York reviewers are said to have particularly praised Crosland's direction and the work of the entire Barrymore cast, including Dolores Costello, Warner Oland, Sam de Grasse, Tom Santschi, Bertram Grassby, Rose Dione, Templar Saxe and Marcella Corday. Barrymore, Crosland and Bess Meredyth wrote the working script.

Also directed by Crosland, Barrymore's "Don Juan" is now in its twenty-eighth week at the Warner Theater, New York. Crosland returned to Warner Brothers recently after directing Barrymore in "The Beloved Rogue" for United Artists.

BETTY COMPSON

BETTY COMPSON is very much at home on the Universal lot nowadays. Not long ago she was featured in "Love Me and the World Is Mine," under the direction of E. A. Dupont. Edward Laemmle is now directing her in an important role in "Cheating Cheaters," a crook drama from the pen of Max Marcin. J. T. O'Donahue wrote the continuity.

HENRY SHARP

HENRY SHARP, well known cameraman, for the past few months a member of the camera staff at the Metro-Goldwyn-Mayer studio, has been placed under a new contract, which will keep his services exclusively at the studios. Sharp photographed many of the special scenes for "The Mysterious Island," and also "Slide, Kelly, Slide," and is noted for his research into special camera effects.

ALTHOUGH Lloyd Hamilton is known all over the world for his checkered cap, tie and big shoes, in private life the comedian is an immaculate dresser. Hamilton's wardrobe resembles more that of a conservative business man than that of an actor.

BOBBY, a trained monkey, not only is a member of the cast in "Wild and Woozy," the new Educational-Jimmie Adams Comedy, but he also is the basis for most of the plot in this fun picture. This monkey is the object of a scientist's search on a cannibal isle.

GALE HENRY, favorite in many comedies in past years, takes a prominent and laugh-provoking part in "Break Away!" the new Educational-Christie Comedy featuring Neal Burns.

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How I Attained the Pinnacle of Success

By SAM JACOBSON

IN response to insistent demands from literally thousands of palpitating inquiries all over the world, I have finally been induced to divulge a few of the dark, dismal secrets of my somewhat questionable past.

I first gave vent to a rock-shivering blast from a pair of bellow-like lungs in New York on the Fourth of July, some thirty-odd years ago. (I believe that the day of my birth should be in capital letters, just as is that of Uncle Sam's.)

After passing a rather turbulent childhood, during which I read Horatio Alger religiously and never saved a banker's daughter from runaway horses, nor worked my way up from bootblack to president, I entered the State of Manhood. This was a long time ago when the State was still a Territory.

From the very start of my career I was a tremendous success. My outstanding personality and sterling ability were unpurchasable assets which went far toward making me what I am today.

In 1914 I allied myself with Pathe at their Boundbrook, New Jersey, studio but couldn't work up enough interest in style sections of news weeklies so I became a hard-working member of the Fourth Estate along Park Row and graced a reportorial table for the "Globe," in addition to fictional contributions to Hampton's Magazine.

In rapid succession, my snappy repartee was heard on the "Times," "The Eagle," in Brooklyn the "Star" in Kansas City; embracing a wide latitude of literary endeavor from common or garden police reporting to plain and fancy book and dramatic reviews.

Then came the war!

Emerging as a shavetail from the Plattsburgh Training Camp, I found myself at Kelly Field in San Antonio, where in addition to my flying duties, I was Assistant Adjutant, Amusement and Morale Officer, Editor of the Kelly Field "Eagle," and Officer in Charge of Liberty Loan campaigns. (In my spare time I laid bricks).

I managed to secure an honorable discharge in spite of various escapades in France and permitted the "Express" in San Antonio to pay me a weekly stipend. Then to New York for a crack at the advertising game which I extended to Los Angeles.

Now I am at Universal, a loyal and faithful employee. I have never been late and am a hard and conscientious worker. I do not smoke, drink nor chew and never, never

use bad language. As a fitting crown to a long, useful career here I am at the top of the profession, enjoying the confidence of my friends and my public. A common saying in Hollywood is "Jacobson's word is as good as a United States bond," which are as true words as have ever been spoken.

If this brief summary of my remarkable career has helped any other struggling press agent or has aided any reader along life's arduous pathway, I am glad. God knows there is enough strife and malcontent in this world of ours and I am happy to have done my share in making this a brighter place in which to live. In line with this beautiful thought, I have prepared a brochure, "Jacobson's Method of Proper Living," which I shall be glad to send to any soul in torment, for the small sum of twenty-five cents. With each cash order I shall send a lucky pocketpiece from Mazatlan and a snappy bathing-beauty photograph in plain, sealed wrapper.



SAM JACOBSON

BEFORE Eddie Gribbon, who plays the role of Steve in the Universal production, "Cheating Cheaters," entered pictures, he was training with Mike Gibbons, Gunboat Smith and Eddie McGoorty, famous fighters. Some years back Jimmy Clabby and Eddie McGoorty divided a compartment on the train on their trip from Chicago to Butte, Mont., where they fought a 12-round battle, which Clabby won after flooring McGoorty three or four times . . . and they were friends on their trip west. Take this for what it's worth, all those of you who are wont to play opposite Eddie in a picture.

GEORGE FAWCETT IN "SEE YOU IN JAIL"

GEORGE FAWCETT, veteran character actor, represents the final addition to the cast of "See You in Jail," which Ray Rockett is producing for First National Pictures, with Jack Mulhall featured

and Joseph Hennabery directing.

Alice Day plays opposite Mulhall. Other important parts are enacted by Crauford Kent, Mack Swain, John Kolb, Yola D'Avril, Burr McIntosh, Charles Clary, Edward Coxen, Baldy Belmont, Jack Dillon and Frank Leigh.



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Wampas
 (Continued from Page 2)
 orchestra will accompany every one of the program acts which means a smooth running and delightful arrangement from beginning to end.

"Flesh and The Devil"
 (Continued from Page 3)
 directed opus of great magnitude that accounts for its continuous drawing power.
 A psychological analysis of the film reveals:
 That the picture is magnificently constructed of perfect ingredients.
 That John Gilbert, the star, has never before risen to such heights.
 That Greta Garbo has given a performance which marks her one of the greatest feminine screen players of all time.
 That Lars Hanson has even outdone his work in Lillian Gish's "The Scarlet Letter."
 That the Sudermann story is a perfect film vehicle and that Clarence Brown shatters his own record for the direction of fine pictures.



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SID GRAUMAN is now chairman of the theatrical committee and will not only supervise the entire entertainment bill but furnish a big act himself which will be one of the great surprises of the evening. Associated with him will be some of the best known showmen of the west all of whom will work toward the one great end—that of making it the achievement of the year.

WITH the final productions scheduled on his 1926 production program completed and in the hands of the distributors, Joe Rock is turning his attention to the execution of filming plans for the present year. The well-known producer, who in the past has been recognized as a "comedy king," will devote more time and money to the picturization of dramatic opuses during the ensuing 12 months than ever before during his career, it is announced.

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NO COVER CHARGE

WITH the camera work on "Frisco Sally Levy," the M-G-M production, completed, Director William Beaudine will begin cutting and editing the picture next week. Speculation is rife in Hollywood film circles as to Beaudine's future plans, as the noted director concludes his contractual relations with Metro-Goldwyn-Mayer coincident with the completion of "Frisco Sally Levy." Rumor has it that he will embark on a free-lance directorial career.

WILLARD VAN DE VEER, former cameraman and globe trotter, is now assistant director to Arch Heath, who is on the megaphone on the new Pathe Cullen Landis serial, "The Crimson Flash." The company is on location at Charleston, N. C.



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1—No. 12

WEEK ENDING SATURDAY, FEBRUARY 19, 1927

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GRIFFITH SIGNS CONTRACT



BATH TUB PHILOSOPHY

EARL CARROLL, theater manager and producer of salacious plays, who was convicted and sentenced to a year and a day in prison, together with a fine of \$2000, has asked the Supreme Court to review his case. Really, Earl, I didn't think you had the guts to carry your philosophy to the highest court in the land expecting clemency! I, personally, think the New York courts were very lenient with you—honest, I do. And after you have done your stretch, old thing, you will think twice before you throw another loud party.

THE VAGABOND

AT LAST, the Vagabond has reached our midst. We have heard much praise in its favor and, from its appearances, looks like a winner. Billy Joy is its publisher and Fred W. Fox, its editor. Good luck, fellows, and may you have the finest of success with your publication.

(Continued on Page 2)

EX-AMBASSADOR MOORE REFUSES PLAY CENSOR

ALEXANDER P. MOORE, former Ambassador to Spain, through informal sources, was tendered the position as censorship czar to rid the legitimate stage of indecent sex dramas and plays but has rejected the offer in its entirety.

"I will not accept it. I am absolutely opposed to censorship and dictatorship," he said to a correspondent in Washington, D. C. "and believe that it is entirely up to the producers and stars themselves to clean their own homes."

"If they do not," continued Mr. Moore, "censorship will be a reality though it violates all the principles of a free government and often works its hardest burdens upon the clean business man who has faithfully complied with the laws of decency."

JESSE L. LASKY, Vice-President of Famous Players-Lasky Corporation, left last Monday for New York after completing a momentous plan for the company's 1927-1928 production schedule. He was accompanied by Walter Wanger, General Manager of Production.

During Mr. Lasky's stay on the west coast he developed an expansion plan where more feature productions were launched than ever before. As a result, the facilities of the new plant were taxed to capacity business and, realizing the need of larger stage space and equipment, he authorized the construction of new buildings that will carry out his ambitious plans.

Joins With De Mille in New Combine. P.D.C.— Pathe—Keith—Albee

FROM late New York reports it seems to have been definitely settled that D. W. Griffith will switch his future production activ-

ties from the United Artists organization to the new DeMille combination. This latter merger will undoubtedly include, beside Mr. Griffith and Mr. DeMille, the entire Producers' Distributing Corporation units, Pathe and the Keith-Albee Circuit. Incomplete de-



D. W. GRIFFITH

tails tell of a proposed contract between the two parties in which Mr. Griffith will personally direct two big features and supervise certain others, but his unit will in no way encroach upon the prerogatives of Cecil DeMille. Report also has it that "The Holy Grail" will be Griffith's first production.

MABEL NORMAND ILL

IT was learned today that Mabel Normand, film star, who had contracted broncho-pneumonia, had suffered a severe relapse, and was now in a serious condition. Her personal physician, Dr. H. Clifford Loos, removed her from her Beverly Hills home and had her taken to the Santa Monica hospital.

CHIEF WALLACE of the Universal City police force called upon the sheriff's office Monday to assist in locating considerable valuable clothing and jewelry which was stolen from the dressing room of Laura La Plante. Entrance was made to the room while Miss La Plante was working on a set and the fact that these particular gowns and gems were part of the costumes she was wearing in her new picture, makes the theft a most serious matter to the Universal officials as well as Miss La Plante. There is said to be no clew to the burglars and if the stolen articles are not recovered a great part of the picture must be retaken.

"BILL" HART DIVORCED

Wife Is Granted Custody Of Child

T.N.T.

T. N. T. INFAMOUS

THIS column has been called terrible, unfair minded, vicious and trashy * * * and lots of other verbs and adverbs. And many other things were said regarding an article that was printed some time ago. Evidently, the writer of the letter expressing herself so heroically doesn't look at things the way others see them. If the party that wrote the complaint on some Western Union blanks will send in his name, we will be more than pleased to publish his opinions in this column and let the many readers of Hollywood Topics be the judge as to who is right.

Now what do you know about that!

ANOTHER INDECENT SHOW

ANOTHER indecent New York play has felt the strong arm of the law. This time, it is the "Virgin Man." This is the third demoralized stage play to be raided by Police Inspector Thomas P. Cummings on a charge of violating the statute pertaining to indecency of stage productions and it is to be hoped that the producers will get all that's coming to them. Morals, in the hands of a chosen few, may be the means of cleaning New York's dramatic stage to such an extent where decent people may be entertained. Good luck to you, Inspector Cummings. May you live long and prosper.

COMMON SENSE

GRACE MacGOWAN COOKE and Alice MacGowan, well-known novelists from Carmel, are spending the winter in Hollywood and incidentally studying the screen angle. They have had several books screened and are among the very few famous authors who have no quarrels with the adapters of their books. Mrs. Cooke says, "If my latest book, 'The Man Behind the Mask,' which Frederick A. Stokes is bringing out this spring, reaches the screen, my hat will be off to the person who makes the screen adaptation, for I realize changes will necessarily have to be made, to make it a swift moving picture, because of its being a deep mystery story."

Sister Cooke, you have the right idea. I'm quite sure that many producers will heartily applaud you. Congratulations!

Wampas Show Big Social Event

BECAUSE of the stage and screen celebrities recently announced as additions to the mammoth program for the sixth annual Wampas Frolic and Ball at the Ambassador Auditorium, Thursday evening, February 17 mail order for seats at the cinema-social fete had shown marked increase, according to the Wampas ticket distributing committee. Since it was revealed that Eddie Cantor, Norma Talmadge, Constance Talmadge, Rose ta Duncan, Vivian Duncan, Buster Keaton and others of high rank in the stage and screen world would participate in the coming cinema event, ticket buying from all the major cities of the Pacific Coast and intermountain states has shown new activity.

Reservations from outside cities are being led by San Francisco. This interest is attributed by the Wampas to the fact that the screen publicists held their 1924 Frolic in the Bay City and since then San Francisco always has exhibited a keen interest in the outstanding cinema-social event of the year in the Southland.

As a forerunner of the throng coming down from the northern metropolis, Mayor James Rolph, special guest of honor at the Frolic, accompanied by Dan O'Brien, San Francisco Chief of Police, will arrive next Wednesday on the Lark. As a greeting committee at the station will be Chief of Police James E. Davis, I. W. Birnbaum, president of the Police Commission motion picture folk and the Wampas reception committee, all of whom will take parade formation after the arrival of the two northern officials and take them to their hotel.

Rolph has attended several Wampas Frolics and O'Brien is well known in film circles for his frequent co-operation with companies on location in the north and also because he is the father of George O'Brien, Fox film star.

Delegations of San Franciscans are expected to respond to the special invitation now being dispatched north to them by Levett, "the human dynamo," who left Los Angeles last Saturday on a 451-mile run up the Coast Highway. He will arrive in San Francisco some time Saturday to deliver the Wampas invitation.

NED SPARKS is said to have shared well in the acting honors in "Alias the Deacon," Edward Sloman's new production for Universal, previewed recently.

Al Rosen Arrives

AL ROSEN, who is known as one of filmdom's most popular personal representatives, has arrived from the East and is stopping at the Hotel Regent. He expects to remain for some time in the interests of his clients who are many and of unusual personalities and ability. Among them will be found Lester Allen, famous musical comedy comedian; Johnston McCulley, the author; Harold Christie, well known title writer, and others. Walter Huston, well known stage star, now starring in "The Barker" at the Biltmore Theatre, New York, and Dolly Sullivan McGregor, the author.

Hollywood Girl Wins Laurels

A young artist of whom Hollywood has reason to be proud is Miss Emily Renard, talented dancer who has been appearing as soloist with the San Carlo Opera Company during its Los Angeles engagement.

A member of the senior class at Hollywood High School, Miss Ren-



EMILY RENARD

ard, has been a resident of Hollywood for the past three years and plans to complete her high school education here, after which she will devote her time to dancing and screen work. She is a member of the Renard and Daniels vaudeville team which has appeared on well-known circuits throughout the country, and has done considerable work in moving pictures.

Mr. and Mrs. Norman Kerry spent a few days at Lake Arrowhead recently.

WILLIAM S. HART, hero of many a western film thriller, and Winifred Westover Hart, his former leading lady and wife, were divorced by a Reno, Nevada, court last Friday evening.

The public has been excluded from the court room at a special session of the Nevada District Court in the chambers of Judge George A. Bartlett who gave Mrs. Hart a decree which included the custody of the couple's son, William S. Hart, Jr.

The decree was granted on testimony that the film star had willfully deserted and abandoned his wife, refusing to live with her and refusing to permit her to enter the family home in Hollywood after a visit she had made to a physician on May 10, 1922.

They were married on December 7, 1921, and separated in May, 1922, and at the latter time reason for the disagreement was reported to be the presence of Hart's sister, Mary Hart, in the family home. This Hart indignantly denied. Also at this time the Harts entered into a contract whereby Mrs. Hart was to receive the income of a \$100,000 trust fund for the support, maintenance and education of the son, and another trust fund of an equal amount was set aside for herself.

Friday, at the judge's chambers, Mrs. Hart burst into tears and exclaimed:

"I always was and still am unalterably opposed to divorce but there was no other course to take."

Mr. Hart is quoted as saying:

"I think it is best for all three of us, myself, Mrs. Hart and my little boy, God bless him. A misunderstanding is being brought to a satisfactory ending for everybody."

"MARK OF ZORRO" AUTHOR HERE

RUTH ROLAND has captured that prolific author, Johnston McCulley, for another series of her thrillers and has brought him to Hollywood. This should be of more than passing interest to Douglas Fairbanks for it was Mr. McCulley who wrote the "Mark of Zorro" and helped adapt "Robin Hood" and "Don Q." His former script for Miss Roland was made from his own book, "Broadway."

Fox has just bought one of McCulley's stories, a western called the "Broken Dollar."

Diana Kane, accompanied by Miss Bessie Love, motored north to Del Monte for the week end.

Jack Warner Returns

Outlines Mammoth Production Plans For The Coming Year

THAT film executives in New York look forward to the next season as the greatest in motion picture history was the message brought home to Los Angeles yesterday by Jack L. Warner, vice-president in charge of Warner Brothers' productions, when he stepped off the fast "Chief." His announcements as to his company's increased expenditure for next year's product augurs well for the continued prosperity of local film industries.



JACK WARNER

"We will make more special productions this year than ever before," stated Warner. "In all we expect to make six big special pictures for the coming season at an expenditure of from four to six million dollars.

"All of these specials will be made with the Vitaphone accompaniment. The Vitaphone laboratories which we are now building on our property at Talmadge and Prospect streets, will be completed in time to produce future preludes and accompaniments right here in Los Angeles. These accompaniments will add another million or more to our proposed expenditure."

Five of the specials have already been named. They are "Noah's Ark," a huge Biblical allegory; "Black Ivory," an historical romance by Polan Banks; "The Jazz Singer," starring George Jessel, and two Syd Chaplin starring specials. Warner's announcement concerning the specials is very important to Los Angeles, inasmuch as the Vitaphone accompaniments will necessitate the bringing here of numerous world renowned musical artists.

"Vitaphone is now established on a firm basis as an amusement auxiliary," stated Mr. Warner. "One

Beaudine in Demand

WITH three producers bidding for his services which will be available March 1 when his contract with M-G-M. expires, William Beaudine, director of Mary Pickford in her two most recent productions and producer of many notable screen successes, will definitely decide his future affiliations when he finishes editing "Frisco Sally Levy" sometime within a fortnight.

Beaudine contends that he does not feel at liberty to discuss or announce any contemplated change of connection while he is under contract to another concern and for this reason the well-known megaphone wielder and former president of the Motion Picture Directors Association will not divulge the identities of the producers who have made him definite offers.

Among the screen successes to Beaudine's credit during the past two years besides "Little Annie Rooney" and "Sparrows," starring Miss Pickford, are "Hold That Lion" and another production with Douglas MacLean; "The Canadian," with Thomas Meighan, and others. Incidentally, Beaudine is one of the highest salaried as well as one of the wealthiest of the megaphone wielding contingent.

HAROLD CHRISTY BUSY

THE author of that now famous song "Rock-a-baby," which was sung by Al Jolson and Eddie Cantor as the featured song of their repertoire, is being kept satisfactorily busy at title writing. His name, as you know, is Harold Christy and he is responsible for the snappy titles in the Monty Bank's picture "Atta Boy," and for several of Mack Sennett's comedies.

hundred and fifty-eight full Vitaphone equipments have already been installed throughout the country. Forty have been contracted for with the Stanley Theater chain in the east and middle west. The Roxy theater in New York, to be opened in March as the largest movie theater in the world, will contain Vitaphone equipment. The demands for Vitaphone accompanied pictures are enormous, and we will make these six specials in answer to these demands."

Besides the six specials Warner Brothers will produce a great many feature pictures this season, their names and number to be announced later. Directly from the train, Warner left for the studio to begin active work in preparation for the busiest schedule in history.

Chinese Theatre Opens

Grauman Selects "King Of Kings" 'As The Opening Attraction

TENNIS, DE MILLE SPORT

GOLF, yachting and fishing may be "reducing" or "fattening" favorites in other studios, but in the De Mille-Metropolitan plant, tennis holds undisputed control.

This is no doubt due to William C. De Mille, who is one of California's most enthusiastic amateur racket wielder. Although busy with the direction of the new Vera Reynolds starring feature, "The Little Adventuress," he finds time for a fast set or two every day on his well appointed residence court. Among those De Mille has interested in the game are William Boyd, Kenneth Thomson, Joseph Schildkraut, Victor Varconi, Director William K. Howard, and Supervisors C. Gardner Sullivan and Bertram Millhauser.

LESTER ALLEN EXPECTED HERE FOR PICTURES

LESTER ALLEN, who will be remembered as one of the best musical comedy comedians on the stage is returning here after a whirlwind success in the East and Europe. Mr. Allen has made a splendid name for himself as a Revue Comedian in such laugh getting shows as George White's Scandals, Le Maire's affairs and



LESTER ALLEN

others and it was his inimitable burlesque skits with peculiar and bizarre characterizations that are best remembered and most noted. Last spring he made a sensation in European music halls and it is reported that he is now being considered for the role of "Hard Boiled Herman" in the M-G-M picturization of "Rose Marie."

SID GRAUMAN will again make his natal day famous by not only celebrating his birthday on March 17th, but by opening his new Chinese Theater with DeMille's great spectacle, "The King of Kings."

With all this in mind St. Patrick had better secure himself a pretty live press agent or his famous day will go down in Hollywood history this year as a Sid Grauman celebration. The opening of a theater as renowned as is this new Chinese Theater is a big enough event in the eyes of the people of this "City of the Arts" but in bringing forth at the same time a film production of the magnitude and super excellence of "The King of Kings," Mr. Grauman has pyramided all his previous efforts. The deal between Mr. Grauman and Mr. DeMille has been under way for some time, but only last week were the papers signed and the matter definitely settled. The new house is built and designed along Chinese lines, both in architecture and decoration, and will be furnished shortly. Many importations are being brought from China for this purpose.

FORD FOR PRESIDENT

JOHN FORD was chosen president at the election of officers for the ensuing year of the Motion Picture Directors Association. Ford, associated with William Fox, and best known for "The Iron Horse," "Three Bad Men," and other specials, succeeds Reginald Barker, of Metro-Goldwyn-Mayer.

The new vice president is Al Rogell of First National, and Reeves "Breezy" Eason becomes treasurer. Newly chosen members of the board of governors include William Beaudine, George Irving, Phil Rosen, Reginald Barker, Norval MacGregor, and Roy Clements.

Following his election Ford announced his policies, which include a year of progress and advancement in the ranks of the megaphone wielders of filmdom.

TITLING CONSTANCE'S PICTURE

GEORGE MARION, JR., is titling Constance Talmadge's new comedy drama, "Venus of Venice," which has just been completed at the United Artists studio. Recognized in the motion picture industry as the outstanding "ace" of title writers, Marion is one of the few who devotes himself exclusively to that highly specialized call. "Venus of Venice," was produced by Joseph M. Schenck for First National. Marshall Neilan is the director.

Ain't We Got Fun

By RHEBE CAIN

A CERTAIN handsome young man-about-town with patent leather hair and a synthetic smile worships afar off a certain little widow. He is a poet and he has illusions about love. He brings me the poems about her. To him she is the sweetmeat of Heaven, Adam's first wife, Lillith, leading a small white lamb by a blue ribbon.

He longs to meet her but he is poor and has nothing to give her but poems. I make excuses for I KNOW her. She has a mean soul and she would laugh at my poor boy. Is there a pretty girl in town who would love my boy for his own dear sake—as an artist, and help him to be a big one? If so, help me rescue him by getting in touch with me at once. He will certainly come a cropper if he meets the lady of his dreams.

LIKES—DISLIKES

I LIKE—Men who recall what I enjoy most at dinner, men with brown eyes, men who love dogs, men who smoke a pipe, men who listen while I talk, men with motor cars, men with money—men.

I DISLIKE—Men who call me girlie, men who tell me their wives don't understand them, men who show me their children's pictures, men who chew gum, men who think Hergesheimer is a new kind of sandwich spread, men who try to cover up their bald spot.

If I can make some poor bootlegger's life a little brighter

If I can make some dear friend's private stock a little lighter
I shall not have been a bloomin' blighter

I shall not have lived in vain.

I LIKE—California sunsets, dusk in the desert, pearls, Fanny Brice, blue velvet, whipped cream, Colleen Moore's ankles, yellow roses, Thousand Island Dressing, brown eyed men, bull dogs, Walt Whitman's poetry, Irene Bordoni's smile.

I DISLIKE—Hotel lobbies, boiled dinners, 100 per cent Americans, bread pudding, the husband of my best friend, all of my relation, silk gloves, normalcy, Ben Turpin, Sunday, the only child, marshmallows, Elinor Glynn, saxophone solos, Dr. Frank Crane, fried mush, cotton hose.

More next week.

NO WOMAN ever knows anything about a man until he is her lover for love is like wine and brings out the hidden things in a man's heart.

HOW clothes affect one. Do you not find it so? I do. In a black frock, I am pensive, a little melancholy, somewhat triste. In red, a little daring, somewhat coarse, mercenary, hard. In yellow, amorous, gay, yet tender. In brown, dignified, sensible, thoughtful, quiet. In purple, I become arrogant, self-assured, intellectual, epigrammatic.

In green, sentimental, poetical, religious.

All these little moods please me—they drench my personality with each dress. And how am I to know who the real me is? After all, it does not matter, it must be very stupid, always being the same person, don't you think?

I AM one of the survivors of Mrs. Blatzenburg's party. To call it a crush would be rather mild. It was more like a mob scene in the movies. A mob scene composed mostly of armored cruisers none of which weighed less than a ton. Some clever person composed during this battle a touching musical composition called "The Dance of the Dowagers" dedicated to—shall I say whom? No less a distinguished person than our iron clad hostess.

I went to this party with one good joke which I persisted in repeating to everyone with whom I came in contact (sweet homely, well worn phrase). It was a joke that I cribbed from the New Yorker, but I won't repeat it here. If you were one of the waiters (out of uniform) at Mrs. B.'s party I told it to you there.

The only person I now recall as having had just the right amount of liquor was Nicky Monkhouse, who is doing a play. He conceived the novel idea of dramatizing the Long Beach telephone directory, making a miracle play out of it. Then he tells me he is to do a play like Processional all about Los Angeles, and called "Cafeteria Land." All the actors are to represent well known dishes. Maude Little will be jello, the favorite dessert of the bourgeoisie, I am to be plum pudding with brandy sauce, and the redoubtable Hal Kendall insists upon being pickled pigs feet. Aint we got fun?

Star Dust

By WILLIAM T. TILDEN, II

The rain swamped the tennis exhibitors for "Movie Night" at the Los Angeles Tennis Club on Sunday so I am rather at a loss for news.



I had hoped to see many of the famous stars there, but all I did was to watch it rain while I attempted to take a few pennies at bridge. The matches will be played Wednesday.

* * *

PLACE of honor goes this week to Johnny Downs, late of "Our Gang" and more recently with King Vidor and Tom Mix. It seems that last Thursday Johnnie was returning from one of the studios when he noticed a large crowd of youngsters hurrying into the Los Angeles Tennis club. Now Johnny is thirteen and the typical American kid. Crowds mean excitement and possibly a fire so Johnny set out hurriedly and hopefully in the same direction. He plunged around the corner of the clubhouse and plunged into me. He didn't know me but at least I could give him information.



JOHNNY DOWNS

"Hey! Where's the fire!" yells Johnny.

"No fire, only a tennis match," I replied.

"Aw, Gee!" says Johnny in disgust.

"Ever see a tennis match?" I asked.

"No," and from the tone I judged the time was not ripe to suggest one. A fire would have been better.

"Would you like to see one?" I ventured somewhat tentatively.

"Yeh-h-sk" said Johnny politely but doubtfully.

"Well, I'm Bill Tilden" I said.

"I'm Johnny Downs," he replied and then I knew him; my boy friend of "Our Gang."

"Come on Johnny," I cried and we went out on the court.

Well, Johnny from the umpire's chair, by Elliott Church, watched the play and called scores when told what to say by Mr. Church. At the end of the day's play Johnny came over to me.

"Gee, that's a good game," pronounced Mr. Downs.

"Like it?" I asked breathlessly—I had to run a good ways.

"Sure do! When do you play again," he inquired.

"Can I ask 'Our Gang?' Johnny queried. I could only nod—the thought of Farina at a tennis match, aided by Joe Cobb was too much for me.

"All right, I will!" Mr. Downs pronounced the verdict and that is the reason the Los Angeles Tennis club has threatened to close its courts for repairs and how I gained a new friend in the movie world.

I spent a most delightful morning recently at the Metropolitan studios watching Edward Everett Horton at work on one of his new series of two reel comedies. What a charming personality Horton is! His kindly quizzical humor of the stage and screen is part of the man himself. He entertained Mrs. Alexander, Ben's mother, Ben Kutcher, the famous artist, and myself at luncheon at the Hollywood Athletic club where I discovered from his talk that among his many and varied interests is a great love and knowledge of painting and antiques. Horton recently leased a beautiful home in Hollywood where his splendid collection will show to great advantage. When one listens to him talk on his various enthusiasms outside his work one can readily understand where that sensitive shading which makes his comedy so delightful, gains its birth. Only in educational and cultural backgrounds of the highest order can be found just the quality that Horton possesses.

CARRIE JACOBS BOND

By DICK GERSON

"HOLLYWOOD is a beautiful town of beautiful people," said Carrie Jacobs Bond, "but I wouldn't dare tell an outsider that, for fear of being laughed to scorn, the average impression of our town being that of a hot-bed of wickedness and adultery. It often angers me beyond control to hear the mean, perverted things said against Hollywood, as I do hear on my travels abroad. It doesn't seem at all fair, and it isn't a bit pleasant to be forced to swallow such tommyrot and lies. But what can we poor people do to control or stop them?—Not a thing."

Mrs. Bond told me this in all frankness and sincerity. Every word of it did she mean, and she would have well liked to express herself more freely, but, so she said, "I must leave all entanglements and notoriety to a certain handful of people, who just thrive on such mode of living. But, personally, I don't care to be quoted as saying anything either for or against Hollywood,—at any time. However, my opinion counts for so very little that it doesn't really matter, one way or the other. Hollywood would go on just the same, regardless of what you said, or I said, or anyone else said. Too awfully bad,—but true."

A CHARMING woman is Mrs. Carrie Jacobs Bond. Upon initial introduction to her I felt my heart palpitating wildly, with the thumping beat of a trip hammer. Merely a timid reporter in search of an interview, I thoroughly believed myself dwarfed in self-esteem alongside of one so justly famous and brilliant. I expected myself to somehow wriggle and twist through the intricacies of an uncomfortable half hour chat, but just how this miracle was to materialize seemed beyond my limited ken. But all such illusions, and others, were quickly dispelled after the first two pleasant moments. Mrs. Bond proved to be a whole-souled Rotarian and jolly good sport. If I may thus lightly speak of one so celebrated and renowned the world over!

As the majority of true artists, Carrie Jacobs Bond takes her success easily. In fact, it is her domesticity and reticence that makes of her the delightful person that she is. Her humbleness,—and not a forced gesture of false modesty, either,—is indeed an admirable and unique trait in this town of the in-



flated ego of "great" men and women. Our opening repartee put me completely at ease,—and at sea.

"We should like, if possible," mildly spoken, "to get your innermost opinion of Hollywood as a future art and music center."

"Well, I'm afraid you've come to see the most uninformed person in the world on such a subject."

That stunned me for a moment. But by effort of what I believed to be tactful persuasion, I gleaned, at length, the following:

That Hollywood, in the opinion of Mrs. Bond, is still very much in the embryonic stage of art development. But that our prospects of splendid achievement were more than prospective. We have here the most remarkable facilities possible, but are not fully alive to such opportunities. Hollywood is just seething with people of great and diversified talent. And despite its undeniable infancy Hollywood's music and art project is highly on the increase. Year by year are the incoming trains more and more loaded, almost to the very platforms, with artists, critics, and gifted people of all kind and description. Such genius could surely be incorporated into something more concrete than has been the case. This, of course, could be consummated in the usual approval, but in fallible manner.

"Each person should do his and her little bit in advancing the good work."

THUS simply and tersely does Carrie Jacobs Bond sum up the crux of the situation. If each one of us would do his share, no matter how seemingly tiny, Hollywood would soon be universally recognized as the undisputed art center of these hectic United States. Because even with the premier efforts of a handicapped few we have progressed wonderfully along the lines of most resistance. Mrs. Bond states that we need now a more concentrated movement of the whole, and less of a desire for individual glory. With our magnificent resources at our every beck,—the Hollywood Bowl, the annual Pilgrimage Play, the Community Sing, the pretentious theatres, majestic mountains, gorgeous homes and drives,—it is indeed surprising that Hollywood during the short span of its present life, has not gone ahead even further than it has.

But it would not in the slightest surprise us, if Mrs. Bond's plan for centralized action could be effected, to see Hollywood soon become the grand nucleus of everything that comprises the truly artistic in our country. Such apparent rashness of statement, if properly analyzed, would become but sane conservatism.

I took my leave in half of a trance; happy, and a bit puzzled.

I glanced hungrily for a second at the enticement of the Bond home. Hidden in the picturesque seclusion of the Hollywood foothills,

surrounded by the hushed loveliness of nature primeval, living close to the green leaves and brown earth, breathing daily the crispness of morning dew, it is little wonder that Carrie Jacobs Bond has found there, in the past twelve years, the inspiration of song and poetry. Truly, is her home a poem in itself;—and a song.

As I walked slowly down the winding trail, from the end of the road, the beautiful song that has thrilled the hearts of the entire world floated softly through the balmy air and caused me to stop and listen hungrily. . . . It was "The End of a Perfect Day."

LOIS WEBER NOT TO DIRECT DUNCANS

LOIS WEBER will not direct the Duncan sisters in their screen version of "Topsy and Eva." Miss Weber's scenario treated the story in too serious a vein and both she and others concerned have decided that there must be more sparkling comedy for Rosetta and Vivian to be at their best in bringing to the screen their famous stage characterizations.

Miss Weber is essentially a dramatic director and she feels that she is not the one to direct a farce or slap-stick comedy, so she suggested another director to remedy the situation. Sam Taylor has been chosen to direct the famous sisters. Rosetta Duncan, says however, that Miss Weber will still supervise the dramatic scenes.

LITTLE STUDIO JOURNEYS



By PAULINE HAMMER



BUMPED plumb into the not so little Jackie Coogan out Metro-Goldwyn way the other day. Natively clad as a juvenile bugler, in accordance with his latest starring role in "The Bugle Call," he looked the very picture of effervescent and charming youth. Between shots he was earnestly engaged in playing—in falsetto notes—on a tattered accordion, his favorite melody, "My Man." Just the musical outpouring of a true artist and trouper.

DOLORES ILL

DOLORES DEL RIO, fascinating "Dolores of the River," has just fallen victim to the heartless flu and has been confined to a sick bed for the last few weeks. As a



DOLORES DEL RIO

result, camera work on Fox's "Carmen," has been temporarily suspended. And Raoul Walsh, director of "What Price Glory," is patiently biding his time until the recovery of his pretty little star.

MAY McAVOY

THE latest and most interesting news from Warner Brothers is that Irene Rich and May McAvoy are to be co-starred in "The Climbers," which is to go into production shortly and bids fair to be one of the most interesting pictures of the coming year. Everyone remembers the splendid work of these two stars the last time they appeared together in "Lady Windemere's Fan." Here's hoping that they will outdo their former splendid work. It's a combination hard to beat from a box office angle—and almost every other angle as well.

LIGIA GOLCONDA

While out at the Metro-Goldwyn lot I was fortunate enough to be introduced to the charming Ligia Golconda. She, as you perhaps remember, was the lovely heroine of "Her Sacrifice," one of the finest independent pictures of the past



LIGIA GOLCONDA

year. Her performance in this film was so brilliant that I thoroughly believe that she will go far in the picture game if ever given the "breaks" that some of her sister Castilians have been so given. During the course of our tiny talk I learned that her plans are "quite unsettled" as yet, but that she held out high hopes for "ze future."

* * *

LON CHANEY

IHAD the "questionable" pleasure of watching Lon Chaney make himself armless by painfully strapping his upper limbs to his sides. What that man goes through for Art's sweet sake is really astounding to me. He seems to think it is worth the effort, however, and after all he is the one that does the most suffering—although we go through plenty just watching him.

* * *

"THE CHINESE PARROT"

UNIVERSAL is shortly to picture Earl Derr Bigger's story, "The Chinese Parrot," and pretentious plans are already under way on the Laemmle lot. The production is to star Conrad Veidt, the ex-Teutonic artist, and to be directed by Paul Leni, now famous for his masterly version of "The Cat and



MARIAN NIXON

the Canary." Veidt's first vehicle under his new Universal contract—Marian Nixon and Edmund Burns as "the heart interest," so imperative to any successful picture.

* * *

MARIE PREVOST, INC.

WHILST dashing madly about the very busy Metropolitan studio tother day, I was informed that Marie Prevost's "Getting Gertie's Garter," has just been selected as the Gold Medal Metropolitan



MARIE PREVOST

Production produced during the year '26, and that suitable rewards have been granted all those associated with "the making and taking of the picture," as the corpulent lad outside Sid Grauman's cinema palace would word it.

LYA DE PUTTI

IMET Miss de Putti over at the Metropolitan Studio the other day. Despite her very limited knowledge of English I spent one of the most interesting hours of the week talking to her. Lya has been plucked from the "vamp" ranks to



LYA DE PUTTI

play the heroine of "The Heart Thief," in which Joseph Schildkraut has the title role.

It did my heart good to watch Miss de Putti administer some physical punishment to the dashing Schildkraut. After the way that man has mistreated fair damsels in the past—in front of the camera only, of course—I was glad to see that he had at last met his match.

* * *

JUST learned, at the Fox lot, that Alma Rubens, talented star of "The Heart of Salome," has announced that she is to sever connections with the Sunset Boulevard boys and seek further laurels in the well known free lance field. However, her departure is synonymous with only the most cordial of relations and personal feelings. And, it is strongly rumored, she will probably appear at a later date in further Fox features.

* * *

GEORGE WASHINGTON, hero and partiot, despite certain recent unsavory biographies, is to appear shortly in celluloid form when Francis X. Bushman, himself something of a hero of present and by-gone days, portrays the role of the famous president-general in the to come film, "The Flag."

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-cussed and discussed
All Over the World

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Apparatus Belli

(An Open Letter)

DEAR T. N. T.

"MORE POWER TO YOU! Every once in a great while a certain magazine mushrooms its way into the limelight, shines brightly by reason of some parasitical glow, then, like its own meteoric growth, it crashes into stygian oblivion! And being one of Hollywood's closest observers by reason of a movie column of my own, and other motion picture interests, I have had occasion to stare with bated breath upon just such ephemeral existences of purposeful publications. And then—along came HOLLYWOOD TOPICS! Well, like all other magazines, it was forced to creep before it could do the Black Bottom (pardon the wise-crack), but ultimately said magazine justified the untiring efforts and commendable spirit of its founders and sponsors.

And, glancing as usual at T. N. T. first of all, my attention was caught and held by INSULT AND INJURY of Lincoln's Birthday edition. I want to tell you, comrade, that you're there every way from the Ace! As DAN THE GATEMAN would say: "You just ain't got no use for back-biters and yellor curs in Hollywood." You'll see more of Dan the Gateman anon, but for the moment I merely used this aphorism to show what others think about similar situations which confront every columnist in this broad land. But, I repeat and reiterate, your brazen manner of handling the

situation is brutally lauditory. Whenever CONSTRUCTIVE CRITICISM injures a so-called movie star, then said so-called M. S. has something radically wrong with his inner make-up. And of course threats of "bodily harm" are, to say the least, most distasteful and repugnant to good ethics, whether in the motion picture or magazine game. But, I gather from your column, that this chap's code of ethics has never seen the light o'day as yet.

But being of an inquisitive and rather fraternal nature, T. N. T., for Gawd's sake, let us in on the KNOW when this bozo is to be rendered hors de combat—and where! For if ever this ex-warrior wanted to assist in a good and deserving cause, right now seems the time for all good soldiers to come to the aid of his fellow sufferer—not that I feel you need any help, but you know how it is—that fraternal bond, I guess!

And say, T. N. T., isn't the world just full of just such sensitive chaps, with the old chip on the shoulder, and all ready to bust out with a barrage of vitriol and verbal abuse! Sic semper tyrannis! And may the best man win! Which doesn't always hold good in the usual fisticuff's encounter, and the Lord knows how many times your interlocutor has been rebuffed when we should have won if right should always prevail. So, again I repeat, if you need a regiment of hand-grenaders with some additional T. N. T., for goodness sakes, let us in on the KNOW! And in the interim accept my most earnest wishes for a speedy and honorable K. O. right on the button—of the other fellow!

Fraternally, C. CLYDE COOK.

Esprit de Corps

YES, we have no esprit. We have the voice with the smile, we have courteous efficiency, we have ability and we have brains, but, yes, we have no esprit de corps. Criticism has its place. Without criticism, of one's self as well as of one's contemporaries, there would be less advancement. But there is another word, the fulfillment of whose meaning goes a long way toward advancing community effectiveness, and that is the good old-fashioned word "loyalty."

Loyalty to one's King cheerfully included service—to the death. Loyalty to one's religion frequently was synonymous with a hot arena and several voracious lions. Loyalty to one's ideal, in the chivalrous past, might condemn the gallant knight to incarceration in an uncomfortable suit of armor for long periods while he went brasting and jousting about chasing a will-o'-the-wisp. Today, more often than not, it means ridicule and scorn during the idealist's lifetime and fulsome praise after he is dead. At that, loyalty to an individual or an idea is not so difficult as loyalty to an organization. It is this common devotion or support among the members of an association which the French call "esprit de corps" and for which there is no exact English equivalent.

It is this "esprit" which our motion picture studios lack in large quantities. There is too much gossip, back-biting and unwarranted criticism floating about the lots of every organization devoted to the production of galloping photographs. There is a willingness amounting to eagerness to listen to malicious fault-finding and to repeat what has been heard, without first attempting, at least, to verify the report. It is just as true today as when it was first said that "We must hang together or we will hang separately."

Perhaps you aren't fully appreciated; perhaps you are within your rights in thinking a less worthy man has been advanced over you; perhaps your estimate of your superiors and their methods are correct, but does it help the organization with which you are affiliated, and which is handing you a weekly check—(don't forget that weekly check when you whisper or complain)—does it help them to pass on useless fault-finding? Criticism is of value only when the critic can offer a remedy. Fault-finding has no value whatever.

You aren't called upon to be insincere or to go about shouting that the Saccharine Films,

with which you are associated, are in partnership with the Almighty. Fulsome flattery is the other unpleasant extreme. But you can keep your mouth so tightly closed that the gossip you may be forced to hear does not go beyond you. Give credit where credit is due, and when there is no credit due, maintain silence. A little more esprit de corps will oil the wheels of the great machine that grinds out our daily bread.

L. CASE RUSSELL.

"Why I Like the Movies"

By MRS. PEARL HINSHAW, Windfall, Ind.

(WINNING Essay in National Greater Movie Contest conducted in Indiana by The Indianapolis News. Mrs. Hinshaw is the second Indiana woman to win the National Movie Essay Contest. Another busy mother and home-maker will have this privilege of a wonderful trip around the world.)

WHEN primitive man sought self-expression he left his life's story on the cliffs and in the rock-hewn caves, by means of pictures.

Pictures have formed the foundation of languages of all races and down through the ages nations have thus recorded their thoughts, deeds and customs.

Man's love for action and desire to visualize his emotions produced the drama, but it remained for the cinema to bring it within the reach of all.

Born with an insatiable thirst for travel, the motion pictures bring before me those places of beauty and historical interest which I have longed to visit; the barren wastes of the frozen north; the langorous, exotic beauty of the tropics; the mystery and witchery of the orient; storied ruins and inaccessible fastnesses.

Great characters who have swayed the destinies of nations reappear before me and I live in ages past, experiencing their glorious triumphs and ignominious defeats.

Artists of the silver screen interpret for me both the modern fiction and the great masterpieces. I relive their lives and through the transference of personality I am taught the profound lessons of life.

Motion pictures reproduce accurately the great crises in the world's development and impress me with the sacrifice made for my civic and religious liberty. They inform me of the latest news, the freshest thought, the great industrial projects and, through them, I keep step in the march of the world's events.

The movies rest, refresh and entertain me. The cares of the day are forgotten and the trials of tomorrow seem less inevitable as I pity the fallen, admire the noble, worship at beauty's shrine, weep with the unfortunate, and laugh with the jester.

They unlock the treasure house of romance and keep its sacred fire burning.—Reprinted from the publication of the National Indorsers of Photoplays.

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JAMES HALL

**Eight Months In Pictures And Now Playing
Leads For Pola Negri, Bebe Daniels
And Betty Bronson—No Wonder
He Calls Himself The Luckiest
Man In Hollywood**

By DICK GERSON

IN the filing room at the Famous-Players-Lasky studio I was casually chatting with John, the genial file boy and attendant, the while greedily perusing the latest thrilling "stills" of such and such production, when in bursts—or breezes—James Hall. Pola Negri's leading man, you know, in "Hotel Imperial."

Jimmy Hall is very much that way. He seems actually to breathe and radiate a certain dynamic personality, entirely his own, and which he forever carries with him. His mere presence in a room is the immediate signal of a brisk and snappy atmosphere. This was

nicely borne to mind on this particular morning. Great, swollen drops of rain had been falling earthward the morning through and a blanket of general depression hung gloomily over the office. Foreboding shadows filtered through shut windows and figures slid noiselessly hither and yon as if afraid to shatter the empty scurry and bustle. Voices were intuitively hushed to a dull monotone and business became no longer a pleasure, but a forced drudge. Instead of a big, throbbing movie plant, Paramount now appeared as a quaint, ghoulish sanctuary of silent people. Until the coming of Jimmy Hall—and the mystic tension snapped with a welcome and crashing boom.

It was to my surprise, and huge delight, that he recognized me

and hailed me heartily.

With haste I collared him, cornered him, and told him that I would like to get his story.

"Great, fine, wonderful. Let's dash across the street, and talk over a cup of coffee. Are you hungry?"

We dashed.

* * *

JAMES HALL passed me the sugar.

"Do you know," he said, "that I'm about the luckiest man in Hollywood. Here I am with just eight months picture experience behind me, and fortunate enough to be playing leads opposite such stars as Pola Negri and Bebe Daniels. And now Betty Bronson."

It is quite typical of Jimmy Hall that he attributes the major portion of his success to Dame Fortune and her progeny, Lady Luck. It is true that he was not forced, as so many others before him had been, to "extra" it, but was thrown immediately into leading man roles. However, it is not generally known that Jimmy served his faithful and tedious apprenticeship on the musical comedy stage of New York—ten long years of patient, grueling work.

The possessor of a rich, tenor

voice, good looking to the extreme, and blessed with that bubbling sparkling personality previously noted, James Hall acquired for himself an enviable reputation as a matinee idol and pulse quickener of feminine admirers. But all this came only after years of stage "bits" and very minor parts. For James Hall, too, had his struggle in his own sphere and environment as much so as the most maligned picture "extra" could boast of—if so they would boast.

But at last were his efforts crowned by juicy leads in several "Follies," and "Passing Shows." Here it was that he acquired that ease and poise and grace so much an essential in every walk of life, but particularly to those of stage and screen aspirations. And here, too, it was that a representative of Jesse Lasky saw the boy, was immediately and strongly impressed, wired the "big boss," and Lasky, fortunately close at hand, personally gave Hall the closest, most minute scrutiny possible—and approved.

The result of the approval being the signing of a five-year contract with Famous-Players-Lasky.

"My first screen test was a scream," frankly admits Jimmy.

(Continued on Page 28)

ARDENT



Jason Robards - Dolores Costello
in "3rd Degree"



KISSES



Dolores
Del Rio
Don
Alvarado

IN
Carmen

Janet Gaynor - Geo. O'Brien
in "Sunrise"



Ralph Graves - June Marlowe
in "Alias The Deacon"



Olive Borden
Kenneth Harlan
in "Secret Studio"

By

Famous



Myrna Loy
Monte Blue
in "Bitter Apples"



Norman
Kerry -
Claire Windsor

"The
CLAW"

STARS

RILEY GRANNAN'S LAST ADVENTURE

By SAM C. DUNHAM

This story is not fiction. It is based on actual facts. One of the members of Hollywood Topics staff was present when the Rev. Mr. Knickerbocker, an itinerant minister of the gospel, prospector and mine promoter, delivered an oration over the body of Riley Grannan, notorious gambler and sportsman. This story was published 22 years ago and reprinted many times in various magazines by request of their readers.—The Editor.

FIRST INSTALLMENT

IN the desert mining camp of Rawhide, Nev., in the Spring of 1908, there was spoken over the body of a race-track gambler one of the most eloquent panegyrics that have been heard in this generation. That no more highly finished and impressive eulogy had been pronounced at the bier of any man since the immortal discourse of Robert G. Ingersoll at the grave of his brother, was the opinion of the men who heard it—and there were men in that audience whose opinion was worth while.

The man who delivered the oration was Herman W. Knickerbocker, an itinerant minister of the gospel, prospector and mine promoter. It was spoken over the body of Riley Grannan, whose meteoric career as a race-track plunger for years furnished sensations for the newspapers.

The "atmosphere" of the occasion was unique. For an environment there was the bleak, wind-swept desert; for an audience, a motley crowd of adventurers drawn from almost every clime by the lure of gold; for a theme, the life, not of a multi-millionaire, dying peacefully and full of honors in a Fifth Avenue mansion, but of a "busted" gambler, losing his "last chips" in a miner's shack; and the orator, not an overpaid pastor of a billion-dollar congregation, but a humble wanderer from the fold.

The rush of fifty thousand gold-seekers into Rawhide in the Spring of 1908 brought together as remarkable an aggregation of men as ever gathered in so short a time in any mining camp. As if by magic there sprang up a thriving, noisy, bustling city of 12,000 where a few months before the only sound that ever broke the immemorial silence of the desert was the weird cry of the coyote holding its night-long vigil in the barren ghostly hills.

From the four corners of the world and its intervening spaces had come mining engineers of international reputation, young mine promoters, real estate dealers, mil-

lionaire mine operators, merchants, lawyers, journalists, preachers—representatives of every profession and calling—all lured by the irresistible magic of the four-lettered word, "gold."

There were many distinct individual types—men of rare talent, even of genius, others that were ordi-

nary and some very common. On the whole, however, the camp of Rawhide, at its inception, before the advent of the riff-raff of camp followers, contained as fine a body of men as ever fore-gathered in the West. They represented the true democracy of character which our "higher civilization" has so signally failed to produce in our overgrown cities. Those who live in the artificial atmosphere of a great city can not realize how much the natural—which are the good—impulses of the race dominate individuals in all the relations of life in our Western mining camps. There the search for gold does not have the demoralizing effect that the frenzy for money-grubbing has

the greatest thing in the world, and all the good things that grow out of it.

AMONG the first to be attracted to the camp was Herman W. Knickerbocker. Mr. Knickerbocker was born in Louisiana, the son of an eminent jurist. At the age of 21 he was ordained a Methodist minister and became the pastor of a fashionable congregation in New Orleans. He was soon "called" to the Trinity M. E. Church in Los Angeles, where he quickly earned a reputation as one of the most eloquent pulpit orators on the Pacific coast. His broad and liberal views proved unacceptable to the leaders of the church, however, and he was tried for heresy



but was acquitted. He then resigned.

Having marked dramatic talent, Mr. Knickerbocker decided to adopt the stage as a profession. With this end in view he went to Tonopah in the Spring of 1903 and there erected the Tonopah Opera House. This enterprise was in advance of a demand for dramatic entertainment however, and the Opera House reverted to the Tonopah Lumber Company, sharing the fate of many other too ambitious structures in that camp.

Mr. Knickerbocker then went to work as a common miner and laborer underground in the Tonopah mines for four dollars a day to support his wife and four children.

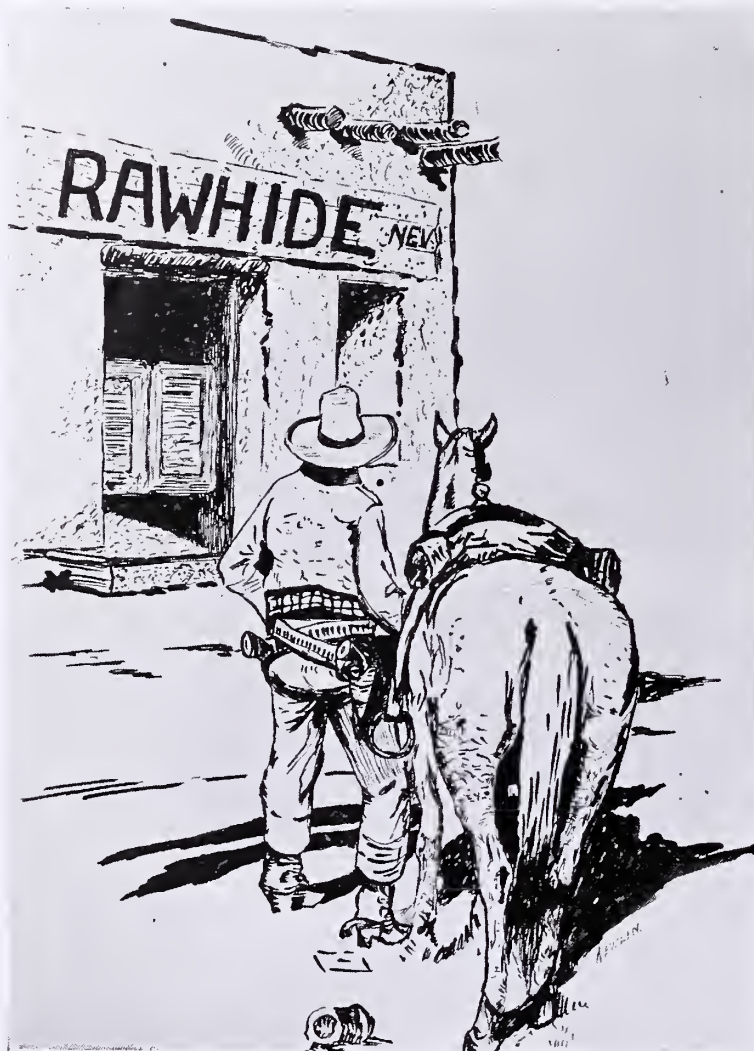
During his stay in Tonopah Mr. Knickerbocker occasionally gave evidence that he was obsessed with deep-seated and well nigh overmastering melancholy. He had a lovable, child-like disposition which endeared him to all who knew him. He was usually cheerful, even optimistic, but at times it required all his fortitude to overcome this tendency to melancholy. On one occasion, while he was trying to raise money to do the location work on his Goldfield claims, he went to "Diamondfield" Jack Davis, the most picturesque and one of the most generous characters in camp, and offered to sell him a Colt's forty-five for a few dollars.

"Jack, I don't know whether to sell this gun or to blow my brains out with it," Mr. Knickerbocker said.

Jack, who only a few years before had been sentenced to be hanged for the alleged killing of a sheep-herder up in Idaho but had been pardoned, replied:



"Knick, old boy, you mustn't talk that way. Guns are made to blow the other feller's brains out. You just let me take care o' your'n till you feel better, an' here's fifty dollars to cheer you up a bit. An' don't never talk to me again about usin' a gun on the wrong man."





When the first news of the great gold strike at Goldfield was brought to Tonopah, Mr. Knickerbocker joined the rush to the new district and located several claims. To provide money to do the location work required by law to hold his claims, he gave a series of Shakespearean readings in Goldfield and Tonopah which were both financially and artistically successful. In these readings his impersonations of "Macbeth" and of two or three other characters showed that he possessed dramatic powers that would have assured him a successful career in the legitimate drama.

Within two years Mr. Knickerbocker made his "clean-up" and left Goldfield with a fortune of about \$300,000. For a year he was lost sight of by the people of the camp; but somewhere he must have been an active factor in financial affairs, for at the end of that time he returned to Goldfield broke.

He was among the first to join the stampede to the new camp of Seven Troughs, in Northern Nevada, and was the first to make a big "clean-up" there.

Half a year later, when the news of the Rawhide discoveries was brought to Reno, Mr. Knickerbocker was found to be "in the thick of it" once more.

STILL later, when the camp was at the height of its boom, came Riley Grannan, the famous race-track plunger, who opened a gambling house that for a time was the most popular resort in the camp. Here some of the biggest stakes ever wagered in the West passed over the tables.

Mr. Grannan, who had made and lost several fortunes on the turf, was dead broke when he reached Reno on his way to Rawhide. He had spent the winter in San Francisco. When the newspapers began to print the sensational news sent out from Rawhide by the press agents he saw in these dispatches the name of Nat. C. Goodwin, who was the leading operator in the camp. He learned that George Graham Rice was in Reno with the mine-promoting firm of Nat. C. Goodwin & Co. Having known both in his race-track days, he decided to go to Reno and ask them to "stake" him to open a gambling house in Rawhide.

It is a very common thing in the West for men to stake one another to go into business, particularly when the man asking for a stake has been successful in his line of endeavor. The Tonopah Club at Tonopah had made millions for George Wingfield and his partners. The Northern at Goldfield had made big fortunes for "Tex" Rickard and his associates. What more natural than to believe that a gambling house in Rawhide, managed by so well advertised a character as Riley Grannan, would become the most profitable enterprise of its kind in the camp and make a fortune for its owner? It did not take Mr. Grannan long to convince Mr. Goodwin and Mr. Rice that it was good business to stake him and that it was more than likely he would repay them handsomely.

They supplied him with a \$20,000 bank-roll, taking his notes, without interest, for the amount. First, however, they tried to dissuade him from going to Rawhide. He was just recovering from a long illness and was feeble. They feared he could not stand the rigors of the



climate. But he was persistent. He said he could stand any climate "this side of hell." He offered the men an interest in the business. They refused to accept it. Their only condition was: "Return the money when you can."

The enterprise was not a financial success. From the start Mr. Grannan played in bad luck. His resort was jammed with players day and night, but he was a steady loser.

One cold, stormy night, unheeding of the warnings of friends, Mr. Grannan walked out of his gambling house, after a six-hours' sitting at poker, and "took in the town" without wearing an overcoat. As a result of the exposure he fell an easy victim to the prevailing scourge—pneumonia.

When the news of Mr. Grannan's illness reached Reno, late the next night, Mr. Rice rushed a noted physician across the desert one hundred and fifty miles to Rawhide in an automobile, at a cost of five hundred dollars. But the physician's efforts were unavailing. Riley "cashed in."

Mr. Goodwin and Mr. Rice defrayed the expenses of Riley's illness and funeral and sent his body to the old home in Kentucky for interment. The bill was eighteen

hundred dollars. But no word of their unostentatious generosity in this instance, as in many others that might be cited, was ever given to the press, although they had their grip on the press-agenting of the camp. When the final curtain fell on Riley Grannan's Rawhide drama, his "angels" had expended about \$22,000 on the disastrous venture.

WHENEVER a miner died in Rawhide, Mr. Knickerbocker officiated at the funeral. The ceremonies on these occasions, although of the simplest character, were always rendered impressive by his heart-stirring words. Therefore, no one in Rawhide was surprised when it was announced that Mr. Knickerbocker would perform the rites over the departed race-track plunger.

Indeed, it was most fitting that Herman W. Knickerbocker should say the last words at the bier of Riley Grannan. The two men, born and reared under such different circumstances and following callings so widely divergent, were yet strangely akin in temperament and experiences.

Mr. Knickerbocker was nurtured in luxury and educated for the higher walks of life. He had been the brilliant and idolized pastor of two fashionable congregations. But he had fallen by the wayside, had risen and had fallen again.

Mr. Grannan was born of poor parents. He began life as bell-boy in a Louisville hotel. He was drawn to the race-track by listening to the talk of horsemen when they gathered in Louisville twice a year to attend the races. His career on the race-track was meteoric. But poverty and hardship were nothing new to him.

There was much in common between the two men. Both were generous to a fault. Many stories are told of Mr. Knickerbocker's open-handed generosity to the needy while he lived in Tonopah and Goldfield. It is a tradition of the race-tracks that no one ever applied to Mr. Grannan for aid and was turned away. After Mr. Knickerbocker left the ministry and made his fortune in Goldfield, he ran the gamut of a sporting life. There was in the nature of each a keen appreciation of the higher things of life and neither had sunk so low as not to be able to rise again. No one could realize better than Mr. Knickerbocker the heights and depths of such a nature as Mr. Grannan's.

THE funeral was typical of a new mining camp. There was no hearse. The remains were conveyed in an express wagon from the undertaker's tent to the improvised chapel, in the rear of a saloon. There gathered an audience so remarkable in aspect that it probably could not be duplicated anywhere else on earth. Men and women of every social station and



grade closely commingled. A solemn hush hovered over the strange assembly. Dead silence reigned where a few hours before half-drunken auditors boisterously applauded the ribald jest and obscene songs of low-grade variety actors. But around the bier was gathered a throng of as sincere mourners as ever assembled at the coffinside of a departed friend.

The eulogy pronounced by Mr. Knickerbocker was powerfully dramatic. His appearance was in keeping with the scene. Clad in the rough garb of a miner and wearing high boots, he looked the part of a typical pioneer. He deeply felt his subject. His eyes were dimmed with tears and at times his voice was choked by emotion.

Mr. Knickerbocker spoke without notes. A stenographic report of the oration was made by W. P. deWolf, a well known California newspaper man, and sent to Reno the same evening without revision by Mr. Knickerbocker.

Standing on a dais beside the catafalque, with one hand lightly touching the forehead of the dead man and the other uplifted, Mr. Knickerbocker told his auditors he proposed to show the deceased to have been a "dead-game sport" and that he had not lived his life in vain. He went on thus:

"I feel that it is incumbent upon me to state that in standing here I occupy no ministerial or prelatial position. I am simply a prospector. I make no claims whatever to moral merit or to religion, except the religion of humanity, the brotherhood of man. I stand among you today simply as a man among men, feeling that I can shake hands and say 'brother' to the vilest man or woman that ever lived. If there should come to you anything of moral admonition through what I may say, it comes not from any sense of moral superiority, but from the depths of my experience.

Riley Grannan was born in Paris, Kentucky, about forty years ago. I suppose he dreamed all the dreams of boyhood. They blossomed into phenomenal success along financial lines at times during his life. I am told that from the position of a bell-boy in a hotel he rose rapidly to be a celebrity of world-wide fame. He was one of the greatest plungers, probably, that the continent has ever produced.

He died day before yesterday in Rawhide.

(CONTINUED NEXT WEEK,
DON'T FAIL TO READ IT)



Society

By
Helen Unity Hunter

THE C. B. DeMille Ranch, "Paradise," was an ideal setting for the unique wedding on Sunday of Miss Seager of Pasadena and Mitchell Leisen. The bridal party wore the picturesque costumes of Russia and the Russian motif was carried out in refreshments and decorations. Mr. Leisen is a prominent member of the De Mille staff and Mr. De Mille gave the bride away.

MRS. BROWN BUSY

MRS. CLARENCE BROWN is the motif for a number of smart luncheons and teas on the eve of her departure for New York and Paris. Mrs. Brown will leave shortly accompanied by her mother, Mrs. Emma Wilson, and prior to her going her many friends in Hollywood are wishing her god-speed and a safe return. Mrs. J. Ward Cohen entertained at a bridge luncheon last Tuesday at the Gables club in Santa Monica. The decorations were beautiful and furnished a lovely setting for the chic gowns of the guests. The list included Chester Franklin, Milton Cohen, Irving Hellman, Tom Mix, Tod Browning, Gertrude Behrnes, Lew Cody (Mabel Normand), Hazel Siocum, Victor Schertzinger, Roscoe Arbuckle, Robert Z. Leonard (Gertrude Olmstead), John Ford, William Thalberg, Monte Blue, Edwin Schallert, Ray Rockett, M. P. Illitch, (Kathleen Clifford), William Harrison Dempsey (Estelle Taylor), Larry Semon (Dorothy Dwan), Alice Rinaldo, Belle Bennett, Frank Gurnsey, Eugene Brewster (Corliss Palmer), Blanche Upright, William Harris, Harry Carey, Bert Lytell (Claire Windsor); the Misses Louella O. Parsons, Bebe Daniels, Dorothy Manners, Ella Wickersham, Kathleen Key, Anne Christy, Margaret Ettinger, Anne Cunningham, Sylvia Thalberg, Aileen Pringle, Lucile Young, Grace Kingsley and Grace Gordon.



Mr. and Mrs. Mitchell Leisen

Among those invited were the DeMilles and Miss Cecilia, Mr. and Mrs. Douglas Fairbanks (Mary Pickford), Mr. and Mrs. Charles Ray, Mr. and Mrs. Theodore Kosloff, Mr. and Mrs. Joseph Schildkraut, Mr. and Mrs. William Boyd (Elinor Fair), Misses Jeanie MacPherson, Julia Faye and Patsy Ruth Miller and William De Mille.

SHIRLEY MASON MARRIES

DAINTY little Shirley Mason became the bride of Sidney Landsfield at the home of the bride's sister, Viola Dana on Wednesday. It was a surprise wedding even for Viola who first knew about it when the bride-to-be and her wedding party drove out to the Flynn home in Beverly Hills. After a brief honeymoon at Coronado the couple will return, for both the young people are engaged in a production.

WEDDING ANNIVERSARY

MR. and Mrs. Jack Dempsey, (Estelle Taylor) celebrated their wedding anniversary last Thursday and because Jack was recovering from a serious case of blood poisoning the plans for an elaborate affair were necessarily curtailed. Mr. and Mrs. Harold Lloyd, (Mildred Davis) who have been married four years on Thursday decided to honor the day with a dinner en famille.

PAULINE FLITS

SATURDAY Pauline Garon suddenly decided that it was only fitting that she should spend her first wedding anniversary with her husband, Lowell Sherman. The difficulty was that Mr. Sherman was in New York so nothing daunted, Miss Garon boarded a train for the east on Saturday and will spend Thursday with Lowell in New York.

THE WAMPAS BALL

ELABORATE plans are in last-minute preparation for the annual Wampas Ball to be held in the Ambassador auditorium on the evening of February 17. Fred Niblo, ably assisted by Lew Cody and Charles Murray, will be master of ceremonies and introduce the honor guests, as well as the thirteen Baby Stars of 1927.

A great many prominent citizens of Los Angeles and Hollywood are planning to entertain friends and many have reserved boxes for the occasion. Mr. and Mrs. Sol Lesser will entertain a group of friends; Mr. and Mrs. J. Kerr of Detroit are to be hosts with a box party; Mr. and Mrs. Joseph Schenck, Mr. and Mrs. Clarence Brown, Mr. and Mrs. Tom Mix, Mr. and Mrs. Louis B. Mayer, Harry Rapf, Irving Thalberg, Mack Sennet, Al Christie, Charles Christie, Ben Bard, Mr. and Mrs. C. B. De Mille, Mr. and Mrs. John McCormick, L. B. Kuppenheimer, and many others have signified their intention of attending by reserving boxes. Mayor Cryer and other city officials will attend and James J. Donohue will be the host to a distinguished group of men, including Mayor James Rolph, Jr., of San Francisco; Chief of Police Dan O'Brien of San Francisco, J. Langford Stack, Rodney Webster, Charles Baad and James Wood.

ENTERTAINED

MR. AND MRS. GEORGE K. Arthur entertained at dinner last Sunday in honor of Irene Bordoni. Miss Bordoni is appearing at the Orpheum so the guests attended the show after dinner. Those present were Mr. and Mrs. Sam Wood, Misses Dolores and Helene Costello, Harry Crocker, Matt Moore and others.

DELIGHTFUL HOST

MR. AND MRS. ERNST LUBITSCH have proved to be two of the most delightful hosts in Cinemaland, and to be included at one of their parties or dinners is a pleasure. Covers were laid at the Lubitsch home in Beverly Hills last Saturday for Mr. and Mrs. Charles Ray, Mr. and Mrs. Conrad Nagel, Mr. and Mrs. Louis Leighton, Mr. and Mrs. Edmund Lowe, Miss Renee Adoree and Ramon Novarro. Motion pictures and an informal musicale followed the dinner and proved interesting.

CARMEL FETES FITZGERALDS
CARMEL MEYERS, assisted by her mother, Mrs. Anna Meyers, gave a tea last Sunday at the Ambassador. Those who came to honor Mr. and Mrs. Fitzgerald were Mr. and Mrs. Charles Ehrenmann of San Francisco, Captain and Mrs. Harry Ganz, Mr. and Mrs. Zion Meyers, Mrs. Paul Sloan, Mrs. John Kahn, Mrs. William Haines Sr., Mrs. Charles Lewyn, Mariska Aldrich, Lois Moran, Pauline Starke, Betty Blythe, Louella O. Parsons, Dorothy Hertzog and Sylvia Thalberg; John Monk Saunders, Dudley Murphy, William Haines, Jr., Jules Jacoby, Walter Wanger, Lawrence Winston and Edward Rachello.

POLAN BANKS, of New Orleans,

is a recent addition to our literary colony, for he is here to write stories for Fox. Mr. Banks sold his novel, "Black Ivory," to Warner Brothers and has just finished "Stage Madness" and "My Wife's Honor," but in between his strenuous duties as a writer he finds time to entertain his many new friends at the Hollywood Athletic club. Recently he gave a dinner in honor of Tito Schipa and his other guests were Mr. and Mrs. Monte Blue, Mr. and Mrs. Robert M. Yost, Misses Louise Fazenda, Mae Busch, Louella Parsons and Rose Blossom, Mr. and Mrs. Lui Venator, Charles Farrell, Hal Wallis, James De Tarr, Ramon Novarro, Chester Lincoln, Carlo Schipa and Monty Banks.

MR. AND MRS. EUGENE V.

Brewster (Corliss Palmer) have decided to give a series of entertainments in their beautiful new home. The first of these parties was an informal buffet supper last Sunday to which the following guests were invited:

Mr. and Mrs. Sylvano Barboni, Mr. and Mrs. George Larkin, Mr. and Mrs. M. Kenny of Venice, Mr. and Mrs. Thomas Patton, Mr. and Mrs. Edgar Norton, Mr. and Mrs. John Ford, Captain and Mrs. Harry Ganz, Mr. and Mrs. Larry Wheeler, Mrs. Lloyd Hughes, Mrs. Tom Mix, Mrs. Bert Lytell, Mrs. Alice Rinaldo, Misses Winifred Reeves, Emily Fitzroy, Louise Fazenda, Grace Kingsley, Grace Gordon, Count Gaeza de Perhack, Lieut. M. Collins, Hal Willis and James Young.

ANNA Q. NILSSON entertained at dinner recently in her Beverly Hills home. Her guests of honor were Mr. and Mrs. Charles Krause.

Benlah Livingston was at home to her friends at a tea on last Sunday.

Mr. and Mrs. Milton Cohen entertained a party of six at dinner and later attended the theater.

(Continued Page 19)



Pola Negri in "Hotel Imperial"



Pola Negri Proves She Has Much To Give To The Screen

By GEORGE W. TERWILLIGER

THE much publicized halo of genius surrounding that master film craftsman, Erich Pommer, caused greater expectations of Famous Players-Lasky's "Hotel Imperial" than was really warranted, which was unfair to both Mr. Pommer and the picture. I, personally, awaited the presentation of this particular film production with great and pleasurable anticipations, partly because it was to be the first American picture made under Mr. Pommer's supervision and partly because of an intense desire to see Pola Negri again come into her own.

"Hotel Imperial" is far from being a great picture, but it is very close to being a thoroughly entertaining program picture. Its few faults, while not glaring or grievous, are basic ones and because of that, rather than any lack of individual expertness, the picture as a whole just falls short of its original mission of being a feature of outstanding box office and production quality.

The thrusting impetus of an established premise of building pro-

portions unfortunately is missing and a premise in the structure of a picture is the open door through which we glimpse the theme. In this case there is little or no theme premise to be developed and what little there is simply establishes an idea for the physical evolvment of an action plot. The plot itself is a compelling one, ably developed and artfully and artistically embellished. Had there been a powerful theme—a vital spiritual reason—back of that splendidly constructed action movement there would have been but little question of "Hotel Imperial" being a much talked of picture.

Stirring beautiful and painted with swift, impressionistic strokes are the opening scenes. The tumultuous action of these opening shots gropes its mad misty way across undeniably artistic and telling backgrounds that are a distinct achievement. The simplicity of the plot gives a smoothly running sweep to the balance of the story, but the promise of a continuance of the unusual photographic and directorial artistry shown in this

"prologue" is not wholly fulfilled. Because of this same "punch opening" James Hall made such an impressive "entrance" that I found it was rather with the wrench one gives his conscience at the giving up of a friend that I swerved the allegiance of my deeper attention to Miss Negri, and this was to have been Miss Negri's picture.

I found in Miss Negri's individual performance many flashes of that innate spiritual fire with which she was wont to imbue her characters in her earlier days and it was most heartening. Happily neither Miss Negri nor her director, Mauritz Stiller, attempted to greatly soften or completely beautify a character that must, even at its best moments, remain a bit drab and somber, and for that reason Miss Negri's artistry had greater scope.

Despite the near piffle Miss Negri has had of late in the form of stories one cannot lose interest in a personality as striking as hers, nor can one overlook the potency of her beauty—her genius for expressive depths. She has much to give to the screen when the reservoir of her spiritual strength is fully tapped. There is still an intangible something that, at times, clouds her efforts, a repression that seems due to a sort of inferiority fear to completely unburden her-

self emotionally and when she rises completely above this condition she will take her place as a truly great and sincere screen actress.

As the Austrian officer James Hall gives great promise for the future. Watch him. George Siegmann in the role of the sensuous Russian General was gratifyingly good in a character which at times rather overstepped the mark of plausibility. The rest of the cast and the general scene investiture were uniformly excellent and Edwin Justus Mayer deserves praise for his excellent array of fitting titles.

COLORFUL ROLE

GEORGE STONE, erstwhile character juvenile of stage and screen note, portrays in Fox's "Seventh Heaven," the unique and colorful role of "The Sewer Rat," one of the important characters in the unfoldment of this highly dramatic story. Stone justly boasts of eight long years of experience on the stage, previous to that having done creditable screen work. And now he is given opportunity to allow full sway to his brilliant versatility, in this, his biggest "break."

SALLY DOES THE



A LITTLE BIT OF ERIN—



THE HARP that once through Tara's Halls plays a jazz tune when Sally O'Neil does the Black Bottom!

This little daughter of Erin is the most recent member of the film colony to become addicted to the newest dance craze. Sally's fall, however, is of a professional rather than a personal nature.

She had to learn Black Bottom in order to do it in William Beaudine's production, "Frisco Sally Levy," for Metro-Goldwyn-Mayer. But

BLACK BOTTOM



how she does it is nobody's business. Sally has a routine all her own. The original Black Bottom steps are all there, but with variations on an old theme. That's the Irish for you!

The costume was especially designed for Sally by Rene Hubert, of the M.-G.-M. wardrobe. It consists of a red and green bodice, suspenders, wing collar, bandana handkerchief, perky stray hat n'everything.

And when Sally struts her stuff—Oh, Boy!

—FROM THE EMERALD ISLE



FRANCES LEE

SOME are superstitious, and others just lucky, but they get there just the same.

Maybe they ARE Baby Stars, but just the same the mamma and papa planets of cinemaland have nothing on most of the little ones when it comes to possessing a well-nurtured, highly cultivated, fully developed set of pet superstitions to account for their success, guide their progress or palliate their setbacks on the more or less rocky road to fame and fortune via the screen.

Their selection by the Wampas advertising organization as the thirteen most likely candidates for stellar honors before 1928 is ushered in may have had something to do with their almost unanimous belief that luck has played a large part in their lives. After all, luck is impersonal, and can well stand the responsibility of such high tribute to its power!

OF the entire group, only Natalie Kingston, Helene Costello, Iris Stuart, Gladys McConnell, and

Adamae Vaughn deny that they are influenced by omens, signs or traditions. But Natalie almost literally leaped from a California convent to the New York Winter Garden as premiere danseuse, was engaged by Mack Sennett when he saw her at Loew's State in Los Angeles, and now is under a five-year contract to First National! Iris Stuart jumped from a New York convent to employment posing for magazine cover advertisements, and



SALLY RAND



PATRICIA AVERY

then scored for Paramount in such outstanding pictures as "Children of Divorce," "Stranded in Paris," and "Casey at the Bat." Helene Costello flew from another strict New York convent to George White's Scandals, then to Hollywood where she was signed up by Jack Warner the first day she arrived. Gladys McConnell slipped into a screen test of her sister Hazel for a Marshall Neilan picture, and Gladys was the one who got the part! Then, before join-



GLADYS McCONNELL



MARY McALLISTER

The Luck

Thom
Some are
and others
but they get



HELENE
Hollywood To

ing Fox, she signed up with H. Roach, and it was there that she made the acquaintance of Arth. Q. Hagerman, publicity director at title writer, and became his bride. While Adamae Vaughn, though she went through her apprenticeship extra work, was fortunate in having the inspirational companionship of her talented sister Alberta.

Perhaps it was just luck, and not their steering wide of ladders and avoiding black cats that made the above maidens what they are today. But you can't tell the eyes of others that hideous disaster might



MARTHA SLEEPER

ky 13.

Levish
superstitious-
e just lucky
at just the same.



ADAMAE VAUGHN



BARBARA KENT

the teddy bear, buy it new clothes and put it to bed every night. And it has never strayed once from home!

RITA CAREWE, daughter of the famous director Edwin, is afraid of the number 13. There were thirteen in the party that included Rita, that went to Europe last year, and she became seriously ill in Switzerland on the 13th of August. She likewise refuses to walk under a ladder. Ladders are



SALLY PHIPPS



IRIS STEWART

meant to climb, she insists, and Rita is doing her best to climb the ladder to fame.

MARTHA SLEEPER, Hal Roach comedy queen, bought herself an odd little red felt hat in New York last autumn. She wears it on an angle like a helmet, and whenever she attends a football game her side wins! Well, every time except one, and then the game was a tie. Martha blames it all on the little red hat.



RITA CAREWE

SALLY PHIPPS, rising Fox player, wouldn't kill a spider if her life depended on it! She read in one of Mark Twain's works about the dreadful consequences that followed the killing of one of the gruesome long-legged creatures, and the memory has been with her ever since! There are few flies around Sally's house.

MARY McALLISTER, who is a Baby Star for the second time in her young life, having been starred when a baby by the Essanay company that once thrived in Chicago, scoffs at the idea that breaking a mirror brings bad luck, but just the same she is a great believer in fate, Providence and ultimate destiny, to say nothing of astrology. Mary was born seventeen years ago under the sign of Gemini, and everything that has happened to her since has come in two's. She usually has to make a choice between two pictures for her next vehicle. If she ever decides to marry she will probably have to make her choice between two men.

(Continued on Page 21)



NATALIE KINGSTON

OSTELLO

Choice for 1927

not have overtaken them had they failed to make their obeisances to the great good of Taboo!

FRANCES LEE, for instance, bright light of the Christie organization, thinks it's bad luck to turn back once she's started anywhere. She refuses to exercise woman's time-honored privilege of changing her mind! And she has a fuzzy little teddy bear, cultivated since she was three years old (Frances, not the teddy bear!) that has brought her all kinds of good fortune. So, though she's 18 now, Frances continues to play with

Baa, Baa, Black Sheep

By L. Case Russell



L. CASE RUSSELL

"IMITATION is the sincerest form of flattery"—and the sincerest admission of inability.

Too bad the old-fashioned custom of debating important questions has gone into the discard along with Blue Moons, long hair, and scarfpins; for what inexhaustible material there is in the eternal, never-settled question, "What's Wrong With the Pictures?"

Everyone, from Mencken, Nathan and White, who laconically reply, "EVERYTHING," down to the Ardent Fan who declares, "NOTHING," has his own ideas of just what is wrong with the overgrown Infant Industry and some of them even have remedies for the trouble.

FAR BE IT from me to attempt to settle the question, in toto, myself. There are too many arguments, both pro and con. On the "con" side, however, I desire to submit that slavish, unintelligent imitation is one of the ailments of motion pictures. Admitting the old axiom, that "Imitation is the sincerest form of flattery," you will agree with me that the imitator is not benefited; the flattered is, no doubt, but that does not put money into the pocket of the flatterer—and I assume that, when one motion picture producer endeavors to imitate the success of another producer, he does so in the hope of hearing the welcome tinkle of shekels in his own strong-box.

This frantic rush to imitate a successful picture accounts for the miles and miles of good negative and positive stock (exposed) that lies coiled in shiny tin boxes in film storage warehouses.

You all remember when "THE MIRACLE MAN" finally found a producer daring enough to take a chance on a distinctly new theme. Immediately following the tremendous success of that fine picture, the cinematic world was flooded with miracle men. Every studio adopted as its slogan in selecting new picture material, "HAVE YOU A LITTLE MIRACLE MAN IN YOUR STORY?" If not, carry it back to old Virginia. I remember how I hastily recalled stories I had carelessly sent out without a gray-haired mysterious figure moving through them for no apparent reason at all, and hurriedly incorporated one, with the gratifying result that two immediately sold—on this addition alone, I'm convinced.

Then, if you are a writer of screen stories, you will surely recall the time when you wouldn't think of submitting to any of the studios, with the possible exception of William S. Hart's, a story with "Western" atmosphere. It would be rejected without a reading—the editors frankly told you so. Then came "THE COVERED WAGON." And after that—the Deluge—of so-called "historical" Westerns. Many of these have been fine and worthy successors to that epic; many have been distinctly—anything but! Not long ago I saw one of these "historical" imitations which showed a land rush in Dakota in the early '70s. There were no land rushes in Dakota Territory in the early '70s. When a man cared to risk his scalp to own free land, the Government was glad to give him a claim. All he had to do was to live on the barren, sun-baked acres a certain number of months, and these not consecutively. In the case of a "tree-claim" he had to plant cottonwoods, and such other hardy trees as would stand the blistering heat of summer and the blasting cold of the blizzard-swept winters. There weren't as many people in the entire territory in 1875 as that ambitious "historical" film had lined up to make a dash for land. An even more glaring error was shown in allowing the heroine to wear men's trousers. A girl or woman, who, in the modestly sensitive seventies had dared wear men's trousers would have been arrested, and shunned forever after by her sisters. But this heroine paraded throughout the picture, not only in the tabooed trousers, but anachronistically wearing

one of these bloused sweaters affected by airmen and studio help only within the last few years. However, this article didn't start out to pan any one badly produced picture. My criticism illustrates my theme, however,—that when one picture, on a "different" theme, is painstakingly produced, there follows a flood of hastily made, and therefore, badly made imitations.

AGAIN—War stories were barred directly after the war. "THE BIG PARADE" has opened the floodgates to another deluge—this time of war stuff. Much is fine and excellent entertainment, and much is not. Right now, with rumors of war in the air, the pictures that stress the horrors of bloodshed have a distinct value. There is a tendency, however, to make light of what is still a vivid and ghastly reality to most of us. This does not refer to the war comedies, but to certain pictures which, purporting to be exact visualizations of conditions, give an erroneous impression.

Just as there is a tendency to imitate successful stories, so is there the willingness to imitate the idiosyncrasies of distinct individualities. You know how many imitators of Chaplin there were when that great comedian was at the crest of his popularity, and when Mary Pickford was in her heyday, curls and sweet unsophistication were the attempted attributes of scores of hard-boiled imitators. Since it was discovered that John Gilbert has "IT" in his eyes, just study the photographs of male ingenues and note the striking number who have "IT" in their poses.

Now who is to blame for all this imitation? Producers? Directors? Writers? Exhibitors? Don't all say "Yes" at once.

It is natural when hundreds of thousands—frequently millions—of dollars are to be spent in giving the amusement-hungry populace what you hope it wants, to prefer the paved roads of success to the one you must cut through the canyon, but "beyond the Alps lies Italy," and the cut through the canyon is reasonably sure to disclose a fresh view—and it might prove to be a lucrative one as well.

Fortunately, there are always pioneers—the men who dare—the men who glory in hardships and adventures. Of such are the hardy souls who are not afraid to take a chance on new methods, new ways of serving the old amusement, new faces. And in spite of the tendency to imitate there is a growing tendency to pioneer. Pictures are steadily improving. The trend toward comedy is a healthy sign.

The new school, best typified by Monta Bell and Mal St. Clair, is giving us glimpses of real life in place of the old distorted movie bunk.

The shrill outcries against the invasion by foreign directors and writers will die down when the excited ones take time to calmly realize this is yet another healthy sign—the willingness to learn from others.

The time to make frightened outcries is when we, as a motion picture producing body, cannot or will not learn. We owe a debt of gratitude to "THE LAST LAUGH," and "VARIETY," to Lubitsch and Jannings.

And, still harping on imitation, the frantic emulation of foreign camera angles would be laughable if it were not sad. Study the pictures that employ these unusual effects and you will find they are intelligently used to illustrate a mood to add value to a situation. But in the mad rush to imitate many producers and directors are losing sight of their story in planning new gymnastics for their cameraman. This long-suffering individual not only has to stand on his head to photograph, but he must have his camera mounted on a variety of ball-bearings, pivots, tracks, and what-not, capable of becoming as much of a contortionist as its owner.

Of course success will always have its imitators, and of course human beings behave more like sheep than human beings a good deal of the time, but when we stop to think that imitation is an admission of lack of originality, and that it is further a sign of an inferiority complex, perhaps we may begin to use to the utmost the brains and ability and initiative that are only dormant—not dead—in us. Here's to The Day.

MEDAL FOR HOWARD

ONE of the most daring experiments into the unexplored fields of the motion picture industry—a picture in which there is no lapse of time and in which the entire action takes place in less than one day—is being made at the De Mille Studio by William K. Howard.

This picture is "White Gold," Jetta Goudal's current starring feature. The plot is laid on an Arizona sheep ranch and deals with but four characters. Garrett Fort is credited with the unusual continuity.

Mrs. Otto Wildley gave a luncheon at the Biltmore for Mrs. Clarence Brown; later the guests attended a matinee.

KAFE KAVORTINGS of LASS KNIGHT



WE HAVE discovered this Knight Life in Hollywood is nothing more than a mad, merry quest for fun, food, and frivolity. But now, ever black the night, smart Hollywood is never in the dark as to where these pleasures may be found.

One night last week we mounted our trusty steed, turned westward, and trotted along a well-worn path to that quaint little cafe on Sunset Boulevard, "La Boheme." Billie Dove was hostess of the evening and at her table were Irvin Willat, the author and director; Mr. and Mrs. Dembo, Nita Martin, Mr. and Mrs. J. D. Thompson, Alice Mills, William Davie, Harvey Priestler, and Leonard Smith. At another table was Jerry Pembroke, looking the handsome, heartless "heavy" that he is, and with him was the popular Marie Haggerty. "La Boheme" goes in for atmosphere—Al Dupon, the cafe artist, in his velvet smock, and so on, helps a lot toward putting things over. He made a sketch of Miss Dove, and here we have a sketch of the sketcher, sketching that lovely lady.

ALL GOOD Hollywoodians may never go to heaven but most of them usually get as far as Montmartre—and that's all that matters. Especially if it's Wednesday night, when all the celebrities celebrate. Last week was "An American Tragedy" night. Ye poor, befuddled Knight is still trying to figger out what was tragic about it. Leslie Fenton, the leading man of the play, was guest of honor, and assisting him were Ruby Rush and Helene Millard. Most of the Vine Street Theater celebrities were present and it was all very gay. Sammy Cohen, as Roberta, and George Stone as Clyde did a take-off on the bedroom scene of the tragedy that had all ye sophisticated rounders howling. Such pathos.

IT SEEMS that the old town is full of sacred traditions. One of them is "Henry's." After the theatre it is the rendezvous for Hungry Hollywood. Just the other night we recognized the famous young playwright who dramatized "An American Tragedy," Patrick Kearney, who arrived only a few days ago from New York. He's so young, and gay, and he ate his waffle with such an air—you would

suspect him of being a care-free boulevardier, but never the author of an overpowering tragedy. Leslie Fenton and Marie Astaire were at his table. Another one of Hollywood's old timers gave us a gallant greeting. 'Twas Maurice Costello, himself.

SOMETHING new and smart is the "Rainbow Aisle" at the Mayfair Hotel. Not a Knight or his lady in the wide world who wouldn't respond to that music, the soft lights, and authentic "Mayfair" atmosphere of the place. We stopped in for a bite and a dance, but before departing we had indulged in countless bites and dances. Joan Meredith was among those present. Jack Donovan, Hollywood's wild young Irishman, was at a table for two with—well, some one very blond and very cute, at any rate. It was one of those nights that ye Kolyum Kovorter was dazed by too much gaiety and has forgotten some of the names that should have been remembered.

SATURDAY at the Ambassador is always a notable affair. Dame fashion reigns as honored guest, and most everyone drops in for tea. Last Saturday Vilma Banky, garbed in a smart black velvet frock whose only trimming was large lace cuffs, was the center of an attractive group in which we recognized Estelle Taylor and Billie Dove. Constance Talmadge and Marion Davies were at another table, and there were many, many others—but ho! These ramblings might go on and on forever if we did not draw rein somewhere—so here and now we end our tale of Knightly deeds and nightly doings.

BLACK bottom, black bottom!—

It's the big attraction at the Greenwich Village Cafe this week. And the colored orchestra, "The Louisiana Hi-browns," is the only colored one in town. And something more im-

portant to ye gluttonous Knight is the cuisine at the Greenwich Village. It's French or Italian, or maybe a little of both, and it would satisfy the most epicurean taste.

(Continued on Page 29)

Society

(Continued from Page 12)

HONOR FOR MAYER

LOUIS B. MAYER, noted film producer, and family were presented to President and Mrs. Coolidge while in Washington recently. The Mayer party accompanied Marcus Loew and family and went to Palm Beach, where they enjoyed a brief vacation, before returning west.

IVAN MOSKINE, the noted European actor who has recently come to Hollywood to make a series of specials for Universal, has taken a house in North Hollywood where he has given a series of entertainments. He gave a dinner last Friday and his guests were Mr. and Mrs. Ivan Tourjansky, Mr. and Mrs. F. Lodi, Natali Barr, Tulio Carmenati and Michael Vavitch.

DIANA KANE HERE
DIANA KANE, sister of Lois Wilson, is the house guest of Miss Bebe Daniels. Mrs. Phyllis Daniels and Bebe entertained with a dinner in honor of Miss Kane and the following guests were bidden:

Mr. and Mrs. James Kirkwood, Mr. and Mrs. Hal Roach, Mr. and Mrs. Harold Lloyd, Mr. and Mrs. Earle Williams, Mrs. James Cruze, Mrs. Joseph M. Schenck, Mrs. Arthur Stubbins, Mrs. Paul Berger, Constance Talmadge, Bessie Love, Fanny Brice, Anna Q. Nilsson, Louella O. Parsons, Katherine Perry, Jane Jackson, Charles Furthman, Charles Paddock, Roy Jackson, Carl Van Vechten, James de Tarr and Melville Coakley.

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HEALTH TOPICS

By Dr. L. P. Clarke

WATER

WE have a substance, or element, that is quite common to all of us, especially to the children—water. The children are familiar with it as one of the tortures of childhood, when applied externally. At least that is what we presume from the difficulty experienced in inducing the majority of them to use it freely. This condition usually persists until they arrive at the age of their first love affair, then water becomes a great adjunct to them. There are many parents I am sure who are waiting and hoping for that first love affair, to overcome a source of annoyance and worry to them. Occasionally we come across an individual who is immune to this liquid and then everybody suffers, even himself, though he might not be aware of it at the time.

This element called water is the greatest solvent known to man. It is the bulk of nearly everything animal and vegetable. Over two-thirds of the earth's surface is water. It is essential to the animal and vegetable existence. They can not live without it.

In the animal, of which we are most concerned at this time, it is needed to dissolve materials, suspend salts, supply bulk, and as the means for carrying materials in solution through the blood and lymph vessels and spaces of the body for growth, energy and repair, assimilation and elimination. Do not forget those last two, assimilation and elimination. We cannot assimilate any more food than we have water to suspend it and the same is decidedly true of elimination. We can not eliminate without this same substance, water, to carry the excreta in suspension to the portals of discharge from the body. This is very important to remember. If you are one of the sufferers of poor elimination, this is perhaps the real cause of your condition.

As I said before, there is nothing that will take the place of water, at least, not in the animal kingdom. It is a great failing with us to not drink water until we are annoyed

by that reflex irritation called thirst. Then we manage to drink a swallow or two with difficulty, and if the thirst still persists we seek a thirst quencher. We can not be annoyed by anything so healthful as drinking. We drink now and then—mostly then—and consequently not enough. We should never seek a thirst quencher. This is not a natural method of answering nature's urge for a substance that is vital to your well being. Drink copiously of fresh, pure, cool water until you feel relieved of that thirst reflex. You might even feel slightly distressed on account of so much water, but there is no harm in that, providing you are not suffering from a condition of nephritis (commonly called inflammation of the kidneys). I will correct my statement right here when I said there was no danger only in nephritis. There is danger in drinking too much water too quickly when overheated and perspiring. Rest first and then sip a little water slowly until cooled off. Also, when suffering from real thirst, due to lack of water for a period of time, water should be given very slowly and only in small quantities. These exceptions are the only ones that need be given concern.

IN the summer months the body fluids are more readily dissipated than in the cooler months of the year. That, of course, is the reason we are more thirsty in those months and do drink more water, but not nearly enough. Summer or winter, drink copiously of fresh, cool water. We can drink, in addition to the fluids consumed during the meals, two quarts of pure, cool water a day and still not have as much as we could use without discomfort. We must regulate our consumption of water so as to carry on the normal functions of the body regardless of seasons or the environment.

You can make it a habit to drink water regularly and to like it and not be satisfied until you get it. It will become such a habit that you just can not go without it. It is a good habit to get into. It is just as easy, and a whole lot better, to get into a good habit as it is to get into an injurious one. It is injurious not to drink enough water.

Drink a large glass of cool, fresh water upon arising in the morning, summer or winter, the year 'round. Never hot water. Shortly I will tell

you the reason why you should not drink hot water. Drink between meals, especially when you get that hungry feeling and it is not your regular time to eat. Drink moderately at meal time, and do not wash your food down with the water. Swallow the food first, then drink the water. Drink any time during the day, but not just before retiring at night, as this is not a satisfactory procedure for most people as it tends to interrupt their night's rest. Try drinking two glasses of fresh, cool water where you only drink one now.

I find a great many people drink hot water upon arising in the morning and at other times during the day. Some put salt in it and others fruit juice, while most take it just plain. It is not a good thing to do no matter how you take it so long as it is hot water. I will attempt to tell you just why it is not good for the system.

Hot and cold food and fluids have a very definite reaction in the body, each reacting exactly opposite to the other. For instance, hot fluids or foods taken into the stomach create a congestion, or as the lay dictionary interprets it, an overfulness of the blood vessels, due to the natural reaction of all heat on animal cell structure, which is dilatation. This heat causes a dilatation of the arteries, arterioles and capillaries and veins in the adjacent area. This dilatation and resulting congestion is called passive hyperemia, meaning slowed circulation. Now a passive or slowed circulation is not conducive to normal activity and therefore healthy digestion in the case of the stomach.

To better illustrate just what I mean we will assume that hot substances when taken into the stomach cause the blood vessels to become likened to a large pipe with the fluid just flowing through without any amount of pressure behind it. The reason this pressure is diminished from normal is due to the normal narrow lumen of the pipes or blood vessels out of the heated area, causing a backing up, so to speak. Hence we have the passive circulation. In the body, any part that is dilated is also slowed up in activity, while any part that is contracted is stimulated in activity and hence, active circulation.

The cool and cold substances taken into the stomach cause either

a mild or considerable contraction of the blood vessels and cell structure in contact or adjacent to the cool or cold substance. This is the same as putting a nozzle to your hose and forcing the blood through the narrowed pipes, and for a greater distance, thus greatly increasing the active circulation to the part which is necessary and beneficial. It is essential that we have active circulation in the stomach especially, and by all means at meal times. Delayed or interfered circulation at this time means interference in digestion and therefore we might expect fermentation, distress and other conditions. Do not drink or eat over-hot substances.

A great many colds are traceable to the drinking of hot fluids, causing the pores to open and then, when we feel so warm and either comfortable or uncomfortable, we do some thoughtless thing, such as opening our coat collar or else get into an automobile and get cooled off too quickly, with consequent cold. You can not catch cold from being cold but you can from being first hot and then getting cold.

The only time that hot fluids are to be tolerated is when it is desired to have a definite reaction, such as a sweat or to overcome a chill, when we administer either hot lemonade or a stimulant like coffee.

Think this over. There are only two animals in the animal kingdom that can be induced to eat or drink hot substances, they are the human and the hog.

(Continued Next Week)



Paulais

**HOLLYWOOD
LOS ANGELES**

CAFE AND FOUNTAIN SERVICE SUPREME
CANDIES & PASTRIES

Sweeter than Words

The Lucky 13

(Continued from Page 17)

SALLY RAND, Cecil B. de Mille queen, who entered into the movies by way of the dance, doesn't care to have anyone whistling in her dressing room. It brings bad luck, she says. If they want to whistle outside, they can. See if she pays any attention!

BARBARA KENT, winsome little Universal actress, declares that Friday the 13th is lucky for her! But she won't walk under a ladder, she positively will not look at the moon over her left shoulder, and like Frances Lee, she'll never turn back once she's left for a particular destination. At present her route calls for a one-way ticket to stardom!

PATRICIA AVERY, under contract to Metro-Goldwyn-Mayer, declares Wednesday is her fatal day. Everything good, bad or indifferent happens to her on a Wednesday. If she would look at the calendar every time she goes motoring she might save herself some trouble and anxiety, for whenever she's arrested for speeding the day happens to be Wednesday. And her tonsils were removed on a Wednesday!

After all — if we were lucky enough to have been chosen a Baby Star—we think we'd be superstitious about it, too!

TOPICS for year \$2.50

SHORT SUBJECTS

By Waldo Twitchell

By WALDO TWITCHELL
FADE IN

MOVIE MOTTO

"To err is Human, To ermine is Divine."

PROOF

Attend any Premier.

OBSERVATION

Bully, bully, Boulevard,
How I've tramped your pavement hard,
Smiling faces I have seen
Passing by in limousine
Wonder how they made the grade,
To me it is a great charade.
There's lots just like me, near far—
For ev'rybody wants to be a Movie Star.

THEY AUTO KNOW

Movie Magnate: "I just bought a Rembrandt."
Great Movie Magnate: "Oh, vell — Lincoln's iss good enough for me."
Greater Movie Magnate: "I see by de papers five pippuls vass killed in a feud."
Greatest Movie Magnate: "I wouldn't ride in dem cheap cars."

If all the Pistols were taken out of the Library Table Drawers—there would be no Movie Plots—

STATISTICS

If all the Heaving of Shoulders was in One Heave—
There would be another San Francisco "Fire."

FAMOUS BURGERS

Pitts—
Ice—
Henry ———man
Sparkling ———andy
——lar
And Mister Thal—

MENACE

Too much SUPER-vi'sion.

RELIEF

A little more super-VISION.

GREAT SCENES FROM GREAT PICTURES

When JACK galloped gallantly through the Prairie Fire and rescued round-eyed LOIS and didn't even get his pretty white riding Panties sooty.

MAYBE

And if there were no Movie Plots there would be—

M—ore G—ood M—ovies
FADE OUT



Make up Hints.

NATURALNESS is beauty.

Artists recognize this fact, and all true works of art, whether they be paintings, sculpture, literary or motion picture efforts, are created with this ideal as the ultimate aim.

Naturalness is the effect striven for in the Cecil de Mille production of "The King of Kings." Because this is a predominating factor in the work, it was necessary that special make-up be used by the hundreds of characters who were engaged to play in the picture, both in the mob scenes and in individual roles.

To avoid the ordinary lack of warmth in the photographic result of grease paint, special make-up experts were consulted in order that a make-up might be devised to emphasize the natural flesh tones. Consultation of those who supervised the work resulted in the use of Siegelman's perfect make-up for stage and screen. This liquid make-up was used throughout the production, since it was found to photograph in a natural manner and to withstand all perspiration.

ERNEST TORRENCE plays the part of Peter, one of the apostles, in "The King of Kings." A number of the scenes in which he appears were taken at Catalina Island, where the splendor of the mountains and the sea is in perfect harmony with the unfolding of the drama. Of course, in these scenes, it was essential that technicalities correspond with the photographic excellence which is the achievement of the film.

In this connection Torrence remarks, "One of the scenes in which I appear I am photographed being immersed in the sea. After these pictures were taken I was surprised to find that this make-up was unimpaired by the salt water."

Since more than 2500 people were employed in "The King of Kings" production, Siegelman was called upon to make hundreds of make-up tests of different colors and different races and to test this make-up where panchromatic, black and white, and technicolor photography were used. This experience enables Siegelman to offer advice and to furnish all types of make-up for any production.

THE many shaded pigments of the skin demand multitudes of variations in colors of grease paint or make-up. Knowledge of the photographic qualities of colors is also necessary for one who is a student of make-up, for each color has its own effect on the silver nitrate of the film. Due to these properties round faces may be narrowed by the application of certain colors, and, in reverse manner, narrow faces may be rounded by the use of

certain other colors. The expressions of the eyes may be emphasized by the appliance of color. Personality may be photographically recorded or lost by the well—or poorly—applied make-up. These facts are striking reasons why so great a part of the actor's time is given over to the study of color properties and why he is continually watching for new methods of make-up.

Siegelman was recently requested by Neils Chrisander, director of "The Heart Thief," Metropolitan production, to prepare a make-up test for Lya de Putti, who had been cast in a leading role.

Miss de Putti and Siegelman together discovered that the narrowness of her beautifully delicate face had been overemphasized by the use of yellow grease paint, for yellow is a color that narrows the contour. Siegelman advised a combination of yellow and flesh tones, with flesh color predominating; a combination that brought out the warmth and personality of the face, and rounded its contour, as well.

Editor's Note: Mr. Siegelman will be glad to offer advice on make-up, either by answering queries sent to the offices of the Topics or by personal consultations.

JACK McHUGH and **Bonnie Barrett**, two favorite juvenile players, play supporting roles to "Big Boy," 3-year-old "leading man," in the Educational-Juvenile Comedy, "Funny Face."

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*Conrad Nagel and his Buddies in
"Tin Hats."*

*Conrad Nagel, the well dressed
man.*

HIS HABERDASHERY

SIX o'clock in the evening is the zero hour in fashions for men.

Before six o'clock the correctly dressed man appears in street dress, while for evening affairs beginning after six o'clock he appears in tuxedo or more formal attire. This, with the exceptions which prove any rule, is the ironclad statement of fashion authorities, I have learned.

Since there is so much importance attached to proper costume and the hours for wearing such apparel, I visited Conrad Nagel at the Metro-Goldwyn-Mayer studios to ask him, one of the best dressed men of the screen, to enlighten me as to the technicalities of fashionable dress.

MR. NAGEL was very cordial about devoting a few moments of his time to the discussion of dress.

"Women understand the embarrassment of appearing at a certain occasion dressed in a gown that is not appropriate," he said. "It is just as important that men be correctly attired."

"Of course, fashions for men will never reach the stage that the wearers will congregate together at a party and criticise each other's costume," he smiled. "However, it is a psychological fact that good

appearance builds self confidence. The man who feels successful is the man who is in line for eventual success.

"A haberdasher once made this statement to me, a statement that I have always remembered. 'After all,' he told me, 'success in business or social life depends largely on two things—the impression we make on ourselves and the impression we make on others. Proper grooming is a prime influence in each instance.'"

I sighed with relief. "I'm glad to hear you give such sensible reasons for fastidiousness in men's dress," I murmured, "for with so much talk about the new type of effeminate man, the question was beginning to worry me."

clothes—something, of course, that we women have known for years—to appreciate the fact that the smartly dressed man is the man who is remembered among his business and social acquaintances.

Mr. Nagel informed me that the colors in suits most becoming to pale blondes are medium blue, navy, grey, or black or black and white, while the "ruddy blonde," who has red hair, blue, brown, or grey eyes, and a florid complexion, should confine himself to the warm deep browns, navy or black. The dark brunette, on the other hand, looks well in brown, warm grey, blue, navy, black or black and white, and the "medium" brunette should wear grey or dark brown, medium blue, navy, black or black and white.



Youth's desire for ye morning stroll.



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Just that urge for golf and the great open.

MR. NAGEL continued his discussion of correct clothes for men and during the discourse I learned that there are colors in suits, more becoming to certain types than to others, that there are formal occasions beginning at certain hours when the swallowtail dress suit should be worn and still other occasions which require the tuxedo.

Most of all, or should I say best of all, I realized that men are coming to appreciate the psychology of

THE ensemble is being introduced by some of the largest haberdashery stores such as George A. Marek. This includes an entire costume completely worked out in harmony, with waistcoat, shirt, cravat, hose, shoes, gloves, and hat, meeting a certain correct schedule planned by the haberdasher.

Tailors who specialize in exclusive fashions, and the largest haberdashery stores, will show the cus-

tomers a color chart which outlines the correct color combinations for the blonde and brunette types. They will also show the customer a dress chart which outlines the correct apparel for all occasions. These charts include the correct dress for business, lounge, and morning wear, for afternoon call and matinee reception, for motor-ing, golf, driving, country and for afternoon tea, church and promenade.

THE evening occasions include evening wedding, ball, reception, formal dinner and theatre; country dance, informal dinner, club, stag, and the at home dinner.

"Here is a key to the hour to wear evening dress, which might prove a valuable 'tip,' said Mr. Nagel. "It is not correct to wear the swallowtail for any event that is scheduled to start before six o'clock in the evening, and it is not correct to wear the tuxedo before sundown.

"In summing up the subject of correct dress for men, I would say that the whole question centers around the two items—becomingness and appropriateness," he concluded.

(Continued on Page 29)



Attractions—What they are—Where they are—

GRAUMAN'S EGYPTIAN

"Old Ironsides"

THIS great historical epic is riding through another week of capacity business and is pleasing young as well as old. Ester Ralston, Charles Farrell, Wallace Beery and George Bancroft are the four principals.

An enhancing

prologue is also a feature.

LOEW'S STATE

"The Demi-Bride"

NORMA SHEARER'S latest starring vehicle and one of her very best. Carmel Myers and Lew Cody make up the balance of a very clever cast. If you want good entertainment, don't miss this one.

MARCAL

"Stolen Pleasures"

FIRST run on this picture, which seems to be pleasing and includes a cast made up of both stage and screen people. Helene Chadwick and Dorothy Revier are the screenites and Gayne Whitman and Harland Tucker, the stage.

ALHAMBRA

"Michael Strogoff"

IF YOU like Jules Verne or are partial to Russian atmosphere in pictures you will like this one. More than a year was required to complete the production and over six thousand people appear in it.

FORUM

"Flesh and the Devil"

CLARENCE BROWN'S great picture, made for M.G.-M., is creating a furore everywhere. A finely balanced cast and a marvelous story, combined with Brown's superb direction, make this a picture well worth while seeing. The dashing John Gilbert and the exotic Greta Garbo head the cast.

FIGUEROA

"The Music Master"

HERE for a second week. The play made famous by Belasco, starring David Warfield. To miss Alec Francis in the Warfield role is to miss much. Lo's Moran and Neil Hamilton carry the romance.

BROADWAY PALACE

"The Gorilla Hunt"

BEN BURBRIDGE'S great hunt picture. Made in the land of fifty-foot snakes, three-foot pygmies and poisoned arrows. Where the giant ape-man lives and where science is searching for the missing link.

CRITERION

"Johnny Get Your Hair Cut"

JACKIE COOGAN'S latest and the one in which he grows up. It is reported as one of his best and every kid in town will want to see

CARTHAY CIRCLE

"What Price Glory"

STILL gloriously drawing capacity houses and in its thirteenth week. A great picture from a great play with a great cast.

TALLY'S

"Love's Blindness"

ELINOR GLYN'S latest, with such favorites as Antonio Moreno and Pauline Starke. Madame Glyn's stories always fascinate and this one is no exception to the rule.

UPTOWN

"Women Love Diamonds"

PAULINE STARKE in beautiful gowns and an intriguing story. Such capable actors as Lionel Barrymore, Owen Moore, Constance Howard and Douglas Fairbanks, Jr., give ideal support.

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STAGE

ATTRACTIONS—WHAT THEY ARE—WHERE THEY ARE

WILKES' VINE STREET

"An American Tragedy"

PATRICK KEARNEY'S gripping dramatization of Theodore Dreiser's great novel, "An American Tragedy," is now in its fifth week. Leslie Fenton is causing no end of talk in the lead and his supporting cast is headed by such favorites as Ruby Rush and Helene Millard.



HOLLY OOD PLAYHOUSE

"Alias the Deacon"

BERTON CHURCHILL'S delineation of the pious old deacon in this play is its outstanding hit. Now in its fourth week and still going good. Frances Underwood and Helen Ferguson head a splendid supporting cast.

BELASCO

"The Dove"

RICHARD BENNETT is still making a delightful entertainment of Willard Mack's "The Dove," and it is now entering its fifth week. Dorothy Mackaye has the role of the Dove.

MAJESTIC

"After 8 P. M.—?"

INTRIGUING its way into a second week. The play is one in which mystery melodrama alternates with comedy and to great effect. Charlotte Treadway and Ernest Woods have the principal roles. Virginia Stone, the famous Lewis Stone's daughter, is making her debut in this piece.

MASON

Kolb and Dill

"QUEEN HIGH" is galloping its way into a fourth week and is still the laughing hit it was when it opened. Kolb and Dill are the two inimitable comics around whom everything revolves.

MOROSCO

"The Poor Nut"

ANOTHER successful week opens up for this humorous Nugent play. John Litel and Alma Tell are splendid as usual and a cast of local favorites furnish good support.

BELMONT

"The Fool"

JAMES KIRKWOOD and Lila Lee are proving that good troupers for the stage may be recruited from the screen. These two clever players are delighting audiences for the second week in this great play of Channing Pollock.

PLAYHOUSE

"What Price Glory"

RUNNING the picture a close second. This is spoken drama and worth while seeing whether you have seen the picture or not. Emmett Corrigan plays the lead and Nanette Vallon plays Charmaine, a part she played here originally.

BILTMORE

"The Arabian"

A DISTINGUISHED cast supports Walker Whiteside in this most unusual of plays. Now in its second week and the first appearance here of Mr. Whiteside since he appeared in "The Hindu."

EGAN'S

"Applesauce"

THE FOURTH week of this clever farce. Neely Edwards is the featured player and will be remembered from his screen days. Ross Forrester, Zellah Covington, Blanche Douglas and others make up his good support.

HILLSTREET

FOUR interesting acts will headline the new Hillstreet program. Jeanette Hackett and Harry Delmar with the new review will be one of the big acts, while Odiva will entertain with her "human seals." Emil Boreo, comedian, and Jean Boydell are the other two. Conrad Nagel's "There You Are" is the film.

ORPHEUM

IRENE BORDONI, musical comedy star, will headline at the Orpheum for a second week, with Trixie Friganza, "duchess of comedy," also holding a top spot. Others on the bill will be Val and Ern'e Stanton, Judson Cole, and "Pictures in Sand," presented by Peter Vanlane.



PANTAGES

CECILIA LOFTUS headlines the bill at this theater. Others are Francis Renault, Burns and Burchill, Mack and Tewpest, the Medini Four and Lester and Irving. Fox's "Stage Madness," with Virginia Valli is the screen offering.

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By HELEN UNITY HUNTER

LEATRICE JOY'S GORGEOUS GOWNS

THE mooted question—are fashions considered Vanity?—is up for discussion once more; for out at the Mille Studio Donald Crisp is directing a big special featuring Leatrice Joy and Charles Ray, entitled, "Vanity." The sets are beautiful and in keeping with the theme. Miss Joy is wearing some gorgeous gowns, as she is supposed to be the personification of Vanity until the war comes along and molds a more serious character. In an artistically conceived drawing room for this feature, Miss Joy appeared the other day in a lovely chiffon creation of rich blue embroidered with a flower design, with uneven hem and long flowing sleeves. Another model was a beautiful evening gown, heavily beaded, in lines which followed the curves of Miss Joy's figure. The neck was cut low in front and lower in back and the hem was edged with an iridescent fringe of beads. Beaded satin slippers and flesh hosiery completed an exquisite costume.

METAL CLOTH FOR ANNA

MISS ANNA Q. NILSSON, who entertained with a theatre party for the opening performance of "The Fool," featuring her friends, Lila Lee and James Kirkwood, at the Belmont, was seen wearing an evening gown of metal cloth. It was pale green and of severely simple design, with no ornament save a strand of beautifully matched pearls. Over this gown Miss Nilsson wore a pony coat trimmed with white fox.

JANET GAYNOR'S POOR CLOTHES

DAINTY little Janet Gaynor, of the Fox galaxy of stars, has had a run of pictures in which her beauty has been covered by shabby gowns. First she wore simple little old fashioned gowns in "The Return of Peter Grimm"; then in Murnau's "Sunrise," which has been in the making for six months, she appeared day after day in the plain little peasant gowns and severe blonde wig which all but buried her charm and beauty. Recently she was elected to play the abused little French girl in "Seventh Heaven," and to say that her dresses are shabby, is putting it mildly. We hope in the near future Miss Gaynor, who is a gay little person with beautiful black hair and big brown eyes, will be

given an opportunity to wear a few becoming dresses to enhance her natural loveliness.

OLD TIME GOWNS

REALISM seems to be the cry at all of the studios lately, for we witnessed a scene of stark simplicity recently when Aileen Pringle was dragged bodily from her bed by her screen spouse, Lionel Barrymore, in the picture entitled "The Branding Iron," at M.-G.-M. We were told that in the very next scene she would be branded, which gave us quite a thrill. Miss Pringle appeared in a night gown of the type probably worn by a poor farmer's wife of the bleak Texas plains. It boasted of long sleeves and a little frill of cheap embroidery at the high neck and wrists. Plain wool bed slippers were placed beside her old fashioned bedstead.

JULIA FAYE CHOOSES WELL WHILE visiting the set where Paul Sloane is directing "Turkish Delight," we were delighted with a gown worn by Julia Faye, who is featured in this latest De Mille picture. It was an apricot shade of soft silk mull, with inserts of Chantilly lace, over a slip of deeper apricot. The skirt was made in buffant style, with the hem very short in front and long in the back. A large, soft bow of apricot satin ribbon is placed in front, to meet the v-shaped insert of lace in the front of the bodice. A dainty leaf design of beads is embroidered on the panels, which go over each shoulder and around the back. A scarf of net with appliqued bits of the Chantilly lace is worn, shawl-fashion, over the sleeveless bodice. Miss Faye wears her hair piled high in tiny curls and is beautiful in this lovely gown.

MISS GORDON'S AFTERNOON GOWNS

MAUDE TURNER GORDON, who is playing one of the important roles in "Cheating Cheaters" for Universal, is, as usual, wearing a number of handsome gowns. Two of her afternoon costumes are especially attractive. One is beige georgette crepe embroidered with gold. She wears with this a coat of the same material with collar of fox and a smart hat repeating the color note of the gown. Most striking is a gown of metal cloth. There is an evening robe of black velvet with which she wears a most luxurious mink coat. Mrs. Gordon bears the reputation of being one of the best dressed

actresses on stage and screen, for she is always cast for grande dame roles, in which she has specialized for a number of years.

ESTELLE TAYLOR'S EXCELLENT TASTE

RECENTLY, at the Montmartre, we glimpsed Estelle Taylor, who was hostess to a number of her friends at luncheon. Miss Taylor is noted for her excellent taste in clothes, and upon this occasion she wore a chic tailleur of black velvet trimmed with bands of ermine. It was a two-piece affair with Irish lace vestee and tailored in the simplest lines. A small black satin hat with a rhinestone buckle for its only trimming, black patent pumps and gun metal hose,

and a black satin purse, completed Miss Taylor's ensemble.

WHILE attending a recent performance at the Hollywood Music Box, we were thrilled to find ourselves sitting almost next to a theatre party containing Mary Pickford and Douglas Fairbanks. They seemed to enjoy the show thoroughly, and were greeted once by one of the performers. Miss Pickford wore a simple little flesh chiffon dinner gown, embroidered in pearls, over which she wore an evening wrap of white brocaded satin, trimmed with wide collar and cuffs of white fox fur. Mrs. Charlotte Pickford wore a gown of black lace and satin, with a black satin wrap trimmed with black fox.

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Previews-Reviews - Views -



"LOST AT SEA"

IF you expect to view a sea picture you will be disappointed in "Lost At Sea." You may be disappointed anyway. "Lost At Sea," taken from "The Mainspring," by Lou's Joseph Vance, is a regular program picture, another of the 101

"LET IT RAIN"

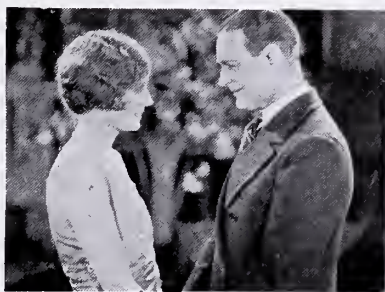
THE yo-ho type of comedy is very popular this year and "Let It Rain," Douglas MacLean starring, is no exception. MacLean is consistently funny as Riley the marine in this one, which deals with the comedy side of life on the ocean wave.



"THE MUSIC MASTER"

IN "The Music Master" Alec Francis gives a very fine performance. As the broken down, once famous musician, he is magnificent. He brings tears to the eyes and a lump in the throat to the most blasé theatergoers with the sincerity of his portrayal.

The plot is not one replete with thrills or excitement, however. Lois Moran, as the daughter, is delightful in her quaint costume of bygone days. She and Neil Hamilton carry the love interest successfully, and William Tilden makes his debut as a screen comedian very successfully in the role of a haughty butler. P. H.



"ALIAS THE DEACON"

REMOVE the lines from a stage comedy and half the effectiveness is gone. "Alias the Deacon" would seem difficult of screen translation, but Director Edward Sloman has done an admirable job on the Universal picturization. The film follows the play, with the exception of one or two inconsequential sequences, and the humor has been left intact. The love interest has been bolstered up, which is as it should be. Jean Hersholt makes an effective Deacon, and June Marlowe and Ralph Graves give commendable performances in the ingenue and juvenile roles. You will like this one. J. T.

variations of the Enoch Arden theme. Huntly Gordon, Jane Novak, Natalie Kingston and Lowell Sherman do some good work at times. The human interest of the play, however, centers in the lively little Billy Kent Schaeffer. H. G.

An hysterical moment is the scene in which the captain orders Riley and his rival Kelly to shake hands for fifteen minutes. Shirley Mason is co-featured. Lee Shumway, the captain; Wade Boteler as Kelly and Jimmy Brandbury as Butch are clever foils. H. G.

"THE SEA TIGER"

MILTON SILLS once again portrays the heroic man of the wide and open places and spaces, and once again proves himself an excellent troupier and convincing he-man. This story of brotherly affection is a big improvement over

"TARZAN"

"TARZAN AND THE GOLDEN LION" is a picture that will make money. Produced in typical serial action style it contains all the ingredients of the thriller and has behind it the author's name—Edgar Rice Burroughs. James

"THE CRUISE OF THE JASPER B"

JIMMY HORNE, a clever chappie and director, starts out "The Jasper B" with a hokumish but near brilliant first reel, and then the film fades into the oblivion of hilarious slap-stick gags, very few of which are even faintly funny. Rod La Rocque, displaying openly much of his splendid physique, struggles manfully with an impossible story and character. La Rocque is far too clever to be sluiced off onto such stuff as this. Mildred Harris, the omnipresent charmer, is but fair. Jack Ackroyd and Snitz Edwards carry a few laughs. D. G.



the guff usually handed out to Milt, and the result is that here we find a more than good picture bearing the Sills stamp. Larry Kent does the kid brother effectively, and Mary Astor, as usual, is charming and unaffected. Alice White falls short of the mark, with a fat part in sight. C. N.

Pierce gives pictorial value to the physical attributes of "Tarzan," but not much of Burroughs' typical Tarzan stunts, and the balance of the cast play for movement rather than acting. However, these faults do not detract from its tense moments nor from its continuous flow of exciting sequences. G. T.



"THE GIRL CHAMPION"

CHARLES REISNER, the lad who promised so much with his "Better 'Ole" here fails somehow to hit the inevitable bull's-eye. The film is, perhaps, too obviously made for sob purposes, without actually striking a note of true-blue drama or pathos. Patsy Ruth Miller does well as the athletic heroine, but is afforded few real chances to emote. Mickey McBan is always his clever self, and Ian Keith nicely balances the trio. Could be hugely worse—but, let Chuck Reisner stick to the farce comedy field. He does such stuff brilliantly. P. H. A.



JAMES HALL

(Continued from Page 8)

"I must have done everything wrong that was humanly possible, or impossible, to do. I was nervous as the proverbial cat, and that despite my years of stage experience. Josephine Dunn, a pretty little girl graduate of the Paramount school was cast opposite me in the few paces that I was to go through. Eddie Sutherland directed the darn thing, and my old friend "Pop" Fields (W. C. Fields) who happened to be on an adjacent set, came over to watch, kid me, and assist me. After the most embarrassing and uncomfortable morning that I have ever spent in my life the ordeal came to an end. I felt sure that I had been a miserable failure and was about ready to resign myself to a prolonged stage life. So you can imagine my surprise upon being informed that I had gone over big, was a huge success, and on the strength of this was to be signed to a long term contract. I was dumfounded, but immensely, childishly happy."

James Hall considers that his first stroke of luck. And his next venture into the field of fame and fortune was the lead opposite Bebe Daniels in "The Campus Flirt"—his first picture.

"Bebe is the greatest little woman that ever I have worked with, on stage or screen. She was wonderful to me just at a time when I needed a friend the most. Her advice was almost invaluable, and I certainly appreciate all that she did for me. Moreover, she's a fine little actress."

This miniature eulogy of Miss Daniels is as near verbatim as I can well recall it. Jimmy's pleasant, brown eyes sparkled as he told me further of his brief screen career to date. Following the light farce of the Daniel's vehicle came the very heavy but intensely dramatic role in Pola Negri's "Hotel Imperial." This film plum as his second picture was only representative of the omnipotent faith that Lasky had in the boy. And it is most needless to say that James Hall ate the morsel whole, trouped like a veteran and was accorded splendid write-ups by the most captious of critics.

"Stranded In Paris," followed next in order, and just two days following the completion of "Imperial." And in his second Bebe Daniels' picture young Hall again rang the bell. Paramount had not alone found a new face but an excellent actor, as well.

Jimmy hid himself to the Long Island studio for his next venture, "Love's Greatest Mistake." And it is an unique coincidence that here he worked under the same director and opposite the same girl that he had been with on the shooting of that memorable screen test. Eddie, Josephine and Jimmy once more accomplished together big things. And by this time James Hall had become a permanent fixture in the Famous-Players unit, and a most busy one at that. During his eight months before the celluloid, Hall has had but a scant two weeks vacation. Leading men don't ALL lead soft lives.

Around about this time Elinor Glyn was angling for a suitable lead in her "Ritz," Betty Bronson's first starring picture for Famous. Jimmy Hall was finally selected by the famous Glyn herself, and it is common studio gossip that the Madame seldom picks other than a winner. With the production in full swing this very minute, reports of a flattering flavor have already leaked out. Betty and Jimmy form, they do say, a most charming and delightful team.

And so James Hall, erstwhile stage and musical comedy favorite, has more than made the grade in the exacting picture game. He has gone over with a triumphant whoop, and with each succeeding film shows more and more promise. It is an euphonious story that he tells and one full of high romance and mellow color. But whatever success he has attained he deserves richly, and the only one in the world with the right to say that he is lucky is James Hall himself. He'll quickly tell you that and probably mean it, every word.

But you can't believe everything these actors tell you!

But when Jimmy excused himself from the table on the pretense of an after luncheon shave I knew very well that he wasn't lying, for who wouldn't want to look his mightiest best when playing opposite charming little Peter Pan?

Even James Hall, handsome, and the trouper that he is, is no exception.

WARNERS SIGN FOY

A LONG term contract to write scenarios and do comedy construction work for Warner Brothers was signed by Bryan Foy yesterday. Foy has been associated with motion pictures for several years as a "gag-man," having written comedy business for Syd Chaplin in "Oh, What a Nurse," for Buster Keaton, and for other comedians.

His first assignment under the new contract will again bring him into association with Syd Chaplin, according to an announcement from Warner Brothers. He will collaborate with Charles Reisner in writing a humorous story for Syd Chaplin's next starring vehicle.

LLOYD HUGHES AND MARY ASTOR AGAIN TO BE CO-FEATURED

THAT popular duo of First National featured players will again be associated in "The Stolen Bride," Alexander Korda's first directorial effort since his arrival from Europe, where he was a noted UFA director, to become associated with First National Pictures.

The popularity of this combination in such pictures as "Forever After" has resulted in continual requests from exhibitors and public for more films in which they are co-featured. Carey Wilson wrote "The Stolen Bride" and will produce it for First National. It is a colorful romance of the Old World.

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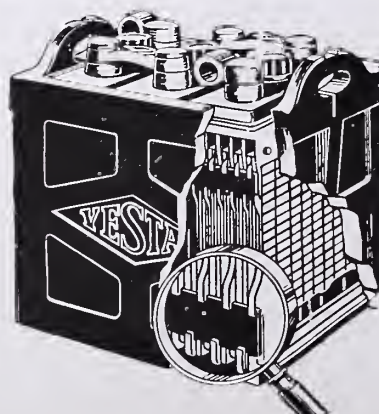
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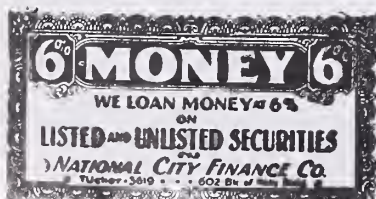


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KAFE KAYORTINGS LASS KNIGHT

(Continued from Page 19)

Smart looking afternoon and sport costumes were very much in evidence at the week-end fashion show and matinee dansant at the Hollywood Montmartre Cafe Saturday. Among those giving luncheon parties was rs. Ben Glazier, with her guests including Dorothy Cummings, Louella Parsons, Evelyn Brent and Dorothy Hertzog. Mrs. Glazier appeared very stunning in a yellow and white sport outfit.

Dorothy Dunbar, looking very charming in a green sports frock and tan hat, lunched with her newly acquired husband, Tom Wells.

Viola Dana, attired in a white embroidered sport coat and white fur, entertained Eileen Percy and two other young women guests.

The Duncan sisters—Vivian and Rosetta—were the guests of Mrs. Sam Goldberg.

Edna May Cooper, wearing a white sport outfit, entertained Billie Barnes and Betty Boyd.

Cosmo Bellew, son of the late

Kyrle Bellew, who has just arrived here from New York, entertained a party of friends. Bellew's young face is emphasized by his snow-white hair, it having turned gray at the age of 18. Bellew remarked to his luncheon companions that Hollywood really seemed much more cosmopolitan than New York.

Two of the Wampas baby stars entertained parties of friends. Martha Sleeper, looking very stunning in a blue taffeta frock, entertained three guests, while Mary McAllister, garbed in a red dress with helmet hat to match, was hostess to a party of four.

Margaret De La Motte, wearing a tan sport outfit, entertained a party of three young women.

CONRAD NAGEL

(Continued from Page 23)

"Why, those are the same factors we always keep in mind in choosing gowns for women," I exclaimed.

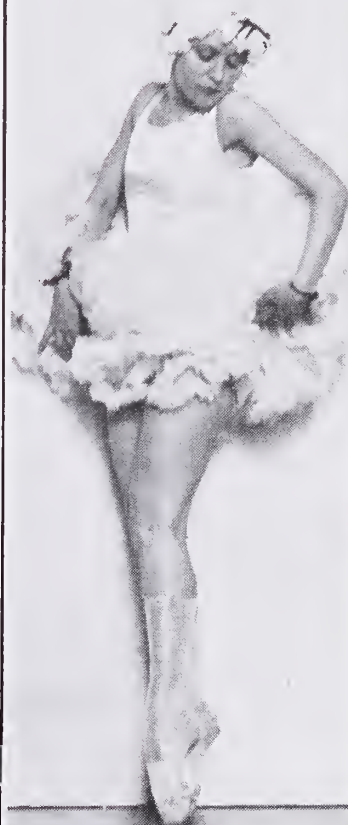
"Exactly!" he smiled, and our interview was at an end.

At any rate, I thought while waiting to "hop" the bus on the way back to the office, Conrad Nagel is a man who understands dress.

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Joe Rock a Success

JOE ROCK, for the past several years producer of successful screen comedy and dramatic productions, is seriously considering the sale of his personal motion picture interests in order to accept a high executive post with one of the leading "old line" film producing concerns.

This fact became known this week when Rock admitted that he had received an attractive offer for his picture holdings and that he was inclined to accept the proposition with certain qualifications.

Rock is one of the few independent producers who has weathered the constant upheavals in the film world during the past several years, and survived victoriously. Prior to becoming a producer in his own right, Rock was a star in screen comedies. With Earl Montgomery he made the Vitagraph comedy team of early days in pictures—Montgomery and Rock, famous.

During recent years Rock has produced many pictures, included among which are a series of Standard and Blue Ribbon comedies, Bray cartoon comedies. Sterling dramatic productions and others. All have been released through the independent film market with great success.

While not ready to announce the name of the company bidding for his services, Rock stated that he would make a definite announcement of his future plans shortly.

Alice Day Has Interesting Experiences in "See You in Jail"

SHE arose in the morning, dressed carefully, went to the studio and immediately retired to bed!

That was the experience of charming Alice Day during her first days at the First National studio, where she is supporting Jack Mulhall, featured in "See You in Jail."

For Miss Day, attired in an exquisite robe de nuit, spent most of her time in a charmingly appointed boudoir, apparently suffering from a headache, with hot water bottles and other appurtenances for the relief of indisposition. But she springs from the couch the moment she is alone so the headache was apparently only camouflage.

Bruce Mitchell Starts on "Sky-High Saunders"

"SKY-HIGH SAUNDERS," the first of four thrilling air pictures, starring Al Wilson, noted stunt aviator, which Bruce Mitchell is directing for Universal, started last week. Six airplanes, to be used in the production have been placed in hangars at Universal City and the famous movie lot has the aspect of an aviation camp during war times.



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**LEWIS STONE AND
ANNA Q. NILSSON
IN NEW PICTURE**

LEWIS STONE and Anna Q. Nilsson, who have won a tremendous following among photoplay patrons for their work in concert, so to speak, will be co-featured once more in a new First National picture, "Bed and Board," according to announcement today by John McCormick, general manager of West Coast production.

This talented pair of artists have worked together in many successful First National pictures, one of the most recent examples being "Midnight Lovers."

Ray Rockett will produce "Bed and Board," which was scenarized by Winifred Dunn and which offers an entertaining and intriguing tale of matrimonial entanglement.

EXILED from their country by a new regime, army generals, colonels, majors and captains of the former Tsar of all the Russias seem to have made headquarters in Hollywood. Two Russian generals, one colonel, and three captains are now appearing before the camera as mere lieutenants in a war comedy, "Who Goes Where?" which Frank Griffin is producing for First National Pictures, with Charlie Murray and George Sidney in the featured roles. And a man they address deferentially as "Count" is a private in the ranks!

According to Del Lord, who is directing the picture, these Russians of high military and social rank make excellent actors. Many of them have appeared in Hollywood during the past year.



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